VOGUE

Vogue Designs for Dressmaking

New Accessory Ideas

VOGUE

February 15, 1947 Price 35 Cents

Incorporating Vanity Fair 40 Cents In Canada

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STYLE
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FINEST WOOLENS IN THE WORLD
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PASSAIC, N.J.
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How to use this issue of

VOGUE

New Accessory Ideas

Page after page of exciting new accessory ideas swell the February 15th issue: longer, bigger gloves; purer, bigger earrings; coloured beads; cuff links; something-doing in the handkerchief department: gentleman's-sized squares *or* small lacy ones; scarves; chignons (of flowers!); news on belts, bags and bonnets. Practically everything from your main floor gets top billing—in time to give your pre-Easter accessory promotion real fashion significance. Show your own collection in newspaper advertisements, in window displays. Speaking of displays, does your display manager read the *What Looks New* page in Vogue? He/she can do a real trend-testing job for you. *What Looks New* shows directions. Not every direction, we know, will prove successful in your particular community. But you *can* gauge customer enthusiasm by the response to new ideas used in displays. If a goodly number of customers ask for a new bracelet, new bag, new look shown in your display, then you can feel safe in placing orders in quantity for this new trend.

Young ideas . . . suit ideas

Young news (pages 176-179): the pale look—complete; or a pale jacket, dark skirt. For example: brown stripes on white; black stripes on grey; a chamois-yellow jacket over a grey skirt; white over grey, white over rust. Longer jackets; slim, slit skirts; or, conversely, full pleated skirts. The young people who have seen proofs of these pages have oohed and ahed over the new pale look. Plan to present similar fashions from your own stock soon.

Clothes on small scale

Fashions proportioned for 5′5″-or-under figures (pages 174, 175). All planned on a small scale, with a full share of chic for the wearer. Check your own fashions with an eye to building a promotion around this feature.

Men's-wear preferred—suits

Pages 152, 153 show why women prefer suits in men's wear worsteds...those quiet checks, plaids and stripes that lend themselves so easily to urban life. Can't you see a collection of your own new suits advertised under the heading, Vogue says: "Men's-wear preferred"?

Side-wrapped to the hip

With hip accent increasingly important, the diagonal line and side-wrap to the hip gain interest. On pages 170, 171, we show six ways with the side-line: curved wrap-around, hip-bow, harem-drapery, bias gesture, full-hipped jacket and a side-buttoned, back-wrapped fashion. Watch this trend. Promote it as soon as your stocks warrant.

Hats—new this spring

Mauve hats—hats in full bloom—pretty-pretty hats usher in spring (pages 138-141). Don't miss the turban—all pale pink blossoms and green leaves; the bowler, mauve feathered and flowered; the mixed mauves. Wonderful start into spring, start into spring business.

Vogue Designs for Dressmaking

Your Fabrics Department, too, will welcome this issue of Vogue. Here are new designs for daytime and evening... wonderful backing for your spring home-sewing campaign (pages 160-165 *and* the cover). Notice particularly the color combinations and fabrics. They're new and news.

RELEASE DATE for material in this issue: February 26th, East and West of the Mississippi.

For other information, write or wire Vogue Merchandising Service

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TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
FEBRUARY 15, 1947

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To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards

RELEASE DATE: February 26th, East and West of the Mississippi

. . . to sell Accessories

VOGUE SAYS: "Carry a lace-rimmed handkerchief"
VOGUE SAYS: "Wear a muted-colour scarf"
VOGUE SAYS: "Wear a thin—really thin—belt"
VOGUE SAYS: "New: elongated bag"
VOGUE SAYS: "Gloves are longer, bigger"
VOGUE SAYS: "Creamy pale gloves with tweed"
VOGUE SAYS: "Big, crushed-down white gloves"
VOGUE SAYS: "Shirt studs, cuff links look good"
VOGUE SAYS: "Wear a *rope* of pearls"
VOGUE SAYS: "Coloured beads again"
VOGUE SAYS: "Wear a bib of bright-coloured jewels"
VOGUE SAYS: "Mix pearls and chains for a bracelet"
VOGUE SAYS: "Wear big hoop earrings"
VOGUE SAYS: "Wear a chignon of tiny flowers"

. . . to sell Hats

VOGUE SAYS: "Wear a rose-covered calot"
VOGUE SAYS: "Mauve hat—now"
VOGUE SAYS: "A little white rose roller"
VOGUE SAYS: "Beige straw for a toque"
VOGUE SAYS: "Veil wound flowers: evening hat"

. . . to sell Dresses

VOGUE SAYS: "Side-wrapped to the hip"
VOGUE SAYS: "Skirt lines: slimmer, longer"
VOGUE SAYS: "Pretty dress: men's-wear material"

. . . to sell Dresses to Shorter Customers

VOGUE SAYS: "For 5′5″ or under: fashion unabridged"
VOGUE SAYS: "Dress to your proportions: small scale"
VOGUE SAYS: "Normal shoulders: good for small women"
VOGUE SAYS: "Long lines flatter short women"

. . . to sell Junior Fashions

VOGUE SAYS: "Young suit: longer jacket, slim skirt"
VOGUE SAYS: "Young three-quarter coat"
VOGUE SAYS: "Pale top, dark skirt: young suit"
VOGUE SAYS: "Crisp white jacket, young look"

. . . to sell Suits

VOGUE SAYS: "Suit shoulders are natural"
VOGUE SAYS: "Suit: double-breasted, man-tailored"
VOGUE SAYS: "Early tweeds look good in town"
VOGUE SAYS: "Tweeds: good under furs now"
VOGUE SAYS: "Men's-wear suiting—very urban"
VOGUE SAYS: "Men's-wear preferred: suits"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "PRECISION PLAID; PRECISE SUIT"
☐ window cards ☐ floor cards

VOGUE SAYS: "SUIT: QUITE PALE; QUITE YOUNG"
☐ window cards ☐ floor cards

VOGUE SAYS: "LITTLE WOOL JACKET—AT NIGHT"
☐ window cards ☐ floor cards

VOGUE SAYS: "RIGHT HAT: BRIGHT HAT"
☐ window cards ☐ counter cards

VOGUE SAYS: "FLOWERS FRAME YOUR FACE"
☐ window cards ☐ counter cards

VOGUE SAYS: "WHITE SCARF, WHITE GLOVES, DARK SUIT"
☐ window cards ☐ counter cards

VOGUE SAYS: "ENVELOPE BAGS, NEW AGAIN"
☐ counter cards

VOGUE SAYS: "EARRINGS ARE BIGGER"
☐ counter cards

Check the number of each card wanted and mail this coupon: *(2/15)*

Name _____

Store Name _____

Address _____

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Bonwit Teller New York
Miami Beach Palm Beach White Plains

Philip Mangone lights a silvery gray suit with silvery buttons...
gives it a long jacket and his dandified tailoring.
Forstmann's yarn dyed gray wool.

Spring summation:

Mangone's

black-crescendo

coat...

billowing over

the luminous

white shell

of Monte-Sano's

suit.

Lord & Taylor

I. Magnin + Co.
California · Seattle

Horst—Vogue Studios

JOHN-FREDERICS HAT

PHELPS BAG

A KRAUS ORIGINAL . . . our suit with that custom-tailored look.

Naturally at Himelhoch's Detroit

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From Jean Durain of California

—our own sweet sister fashions,

of Hope Skillman's shadow-checked cotton.

The dress, 3 to 6, 8.95 7 to 12, 10.95 The sunsuit, 3 to 6, 4.95

7 to 12, 6.95

Lord & Taylor

Peck *and* Peck

Photographed at Fort Charlotte, Nassau by Palumbo

A suit that's line...all line

Superb fabric, cut and handled with the finesse of master craftsmen, turning it into a gem of a one-button suit . . . as quietly elegant as real pearls. Something Peck & Peck is proud of — as you will be when you wear it. Menswear worsted, as fine a fabric as you could hope to find, in black-white, brown-white, gray-white. Sizes 10 to 16, 79.95

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

Coat by Philip Mangone Hat by John-Frederics

Diamonds, Van Cleef & Arpels *Furs by Esther Dorothy*

Resplendent in the sense of rare diamonds,

and fully as acquisitive of attention.

And all in a way so tender, so gentle, so feminine, its great ladyship is obvious.

parfum PLATINE by Dana

© 1947 Dana Perfumes, Inc.

Stroock
America's Most Distinguished Woolens
Illustrated: Vicuna . . . the world's finest fabric

In the glamour-manner for spring

Lithe, lovely young shoes by Gold Cross . . . with the air of elegance that is definitely "this spring." Fit-Tested,* of course—one reason why more smart women wear Gold Cross Shoes than any other brand of fine footwear in the world. *Top . . . The Vesta, Left . . . The Delta, Right . . . The Vivian, Bottom . . . The Serena*

GOLD RED CROSS SHOES

AMERICA'S UNCHALLENGED SHOE VALUE

Gold Cross Shoes are FIT-TESTED.* Handmade originals of each new style are worn, walked in for weeks, checked . . . tested . . . fit-perfected before you buy them.

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COAT BY MONTE SANO • HAT BY ROBERT DUDLEY

WILLOW . . . new sunlit green by Hockanum . . .

makers of woolens of beauty, quality and lasting wear.

HOCKANUM

Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

BOTANY

BRAND FABRICS

gracious gray

Always elegant, this time doubly lovely because it is "Botany" Brand Chiquette—a sheer wool fabric as gentle as its color and with all the stamina that the name "Botany" implies.

1. Doctor designed it with bows to soften its classic lines. To be found also in brown, blue and beige at one fine store in most cities. Sizes 14 to 44 and 14½ to 26½. About $45.00.

LOOK FOR THE CHECKERBOARD LABEL.
It is your double assurance of a completely satisfactory Fashion purchase.
The "Botany" Brand is there to verify the woven-in quality of the fabric. The manufacturer's name is there to verify the style correctness of the garment.

"BOTANY" BRAND
FABRIC
TAILORED BY J. Doctor

This checkerboard label will be found in Fashions for Women, Misses, Juniors, Children, in styles for every occasion.
Look for this label when you shop.

BOTANY WORSTED MILLS, Passaic, N. J.
Worsteds and Woolens for Women's, Children's and Men's Wear • No-Dye-Lot Knitting Yarns
‡Certified Fabrics for Home Sewing
The "Botany" Brand Tie, Robe, "500" Suit
Men's Sportswear • Lanolin Cosmetics

the fabric comes first

‡Certified [illegible]
•"BOTA[illegible]

Pattullo's mat-black sheath

breaks into a froth of frosty,

heavenly-pink Alencon.

A Jo Copeland original.

J. W. ROBINSON CO.

Los Angeles

Vanity Fair
Vanity Fair Mills, Inc., Reading Pennsylvania
Vanity Fair tricot* slips, exquisite with lace and faultlessly tailored in personal proportions for the tall, medium, and small types of lovely ladies.
*rayon

Adele Simpson
paddock suit $98.75

Harzfeld's

Petticoat Lane . Kansas City

JOHN-FREDERICS HAT

CONVERSATION PIECES BY EUGENIE BUCHNER WAX

The ultimate in leather accessories.
In this collection the designer combines two colors of cobra in the handbag, gloves. umbrella, cigarette case . . . creating a new trend. At high-fashion stores.
Buchner Import Co., Inc.,
339 Fifth Avenue, New York

BAGS BY BUCHNER

KAY BELL

SOPHIE'S frail tulips backed with nude rayon marquisette, on this great-skirted taffeta dress for small formalities. Designer Collections, Fifth Floor.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • MIAMI BEACH • PALM BEACH

The Dayton Company Oval Room Minneapoli
COAT BY PHILIP MANGONE

THE JULIANELLIS create "bootines". High-riding little shoes that cover your feet with charming ingenuity. From our dramatic new collection in the Shoe Salon.

SAKS FIFTH AVENUE

NEW YORK · CHICAGO · BEVERLY HILLS · DETROIT

O lovely yesterday and tomorrow

Fan and rose print inspired by the fashions of the 1870's and designed especially for our 75th birthday celebration. Black and red on sheer white rayon chiffon by Mallinson. 10 to 18. **110.00**

Bloomingdale's Green Room
Specialty Shops, 3rd Floor

LEXINGTON at 59th STREET
NEW YORK 22, NEW YORK

Hat by Mme. Reine *Rawlings*

Three Charms has this lipstick, instead of one.

Here they are: "forbidden" color and "forbidden" perfume *both* on your lips.

That's two. The third comes from the perfume vial hidden within the cover

. . . a drop of TABU perfume to use here and there, IF needed.

Eight shades, all in the TABU mood. $2.50 including the perfume (*Tax extra*).

Lipstick TABU by Dana

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She's doing exciting things!

Martha Rountree—five feet, five inches of perpetual motion—personally produces and directs her own national radio programs, "Leave It To The Girls" and "Meet The Press." Naturally, "TWENTY-ONES" are the choice of fashion-alert young women who, like Martha, are really doing exciting things, and going exciting places!

Miss Rountree's hat by Walter Florell

you'll be exciting in

Twenty-ones

EXCITING FOOTWEAR

The high-fashion shoes that Martha Rountree wears here, were created for *you* and every young woman who knows her fashions—loves her shoes. The name TWENTY-ONES is proudly stamped in gold in every pair—about $8.95—$9.95

BARRETT SHOE COMPANY • DIVISION OF GENERAL SHOE CORPORATION • NASHVILLE, TENN.

JOFFE—VOGUE STUDIO

Emmett Joyce gown in Suranam...one of our collection of magnificent yarn-dyed fabrics woven with Enka Rayon.

Rémond Holland 244 Madison Avenue, New York 16, N. Y.

KEYS OF JOSANNA • Large pin about $25 • Smaller pin about $18 • Earrings about $15 *(plus 20% Fed. tax)* • *Photographed actual size.*

At the finest stores. Write for name of store in your city: JOSANNA, INC. • 150 EAST 35 STREET NEW YORK 16, N. Y.

Classic! Rose Barrack's Torso Dress!

Talented Rose Barrack designs a dress to go South with you. It features the new long waistline . . . the pleated-front skirt . . . in Milliken's sheer wool and worsted crepe. Clear, light shades.

Classic! Statuesque Kay Hernan!

Caught by the camera . . . perfect-featured Kay Hernan, Powers beauty. Caught, too . . . the summer-cloud texture of Milliken's sheer wool and worsted crepe. Parasol by Mespo. The jewels by Nadja Buckley.

Classic! This Milliken Woolen!

A sheer, supple fabric you'll love, and live in . . . Milliken's sheer wool and worsted crepe. See this, and other fine Milliken Woolens in newest fashions at your favorite shop. And when buying woolens by the yard, ask the salesperson—make sure it's a Milliken Woolen.

If you'd like to know where to buy this dress, write Milliken Woolens, 450 7th Ave., N. Y. C.

I
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and wear Ted Stein's
dress and jacket ensemble
of Forstmann Sandretta
that I find at only
one place in Los Angeles

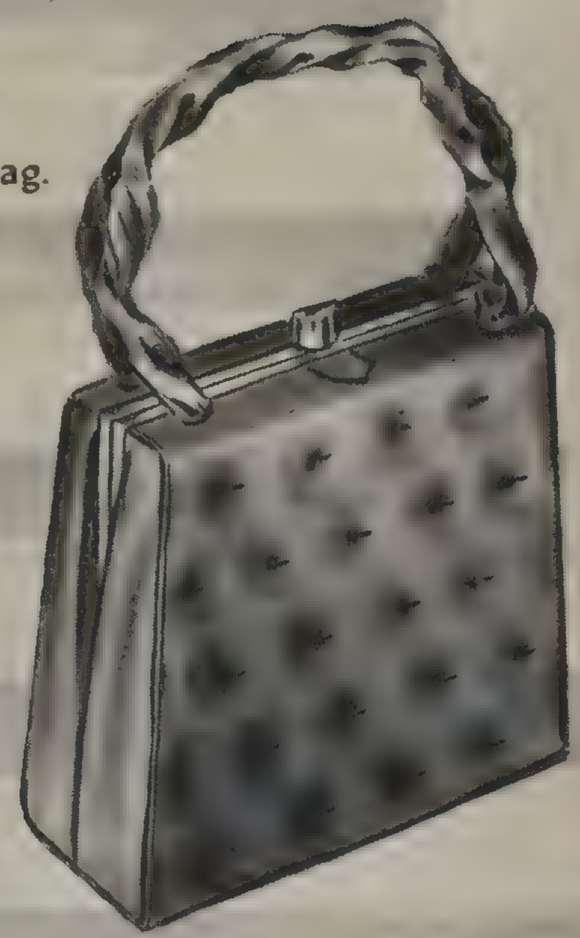
MAY co.
Los Angeles

Swansdown

A 1947 Classic! A suit of simplified charm
and importance. Every detail new and utterly wearable.
Style-perfect in Mirro-Sheen worsted by Miron.
Lined with Robbins rayon crepe. Sizes 10 to 18. About $60.
At one leading store in your city. The House of Swansdown,
500 Seventh Avenue, New York 18, N. Y.,
Morris W. Haft & Brothers, Inc.

SCULPTURED IN NAVY

Newton Elkin merges art and fashion. Achieves a sculptured silhouette in navy calf—echoed by the harmonizing Dofan handbag.



Newton Elkin
FOOTWEAR

Titche-Goettinger
DALLAS

Loco over

Co-Co

It's a delicious cocoa color with cream.

It's young, it's new, it's you!

Bag in matching cocosuede

Wonderful with navy, brown, black!

mademoiselle
Shoes by Carlisle

"Mademoiselle, you'll love to be in our shoes!"

The Lindner Coy
CLEVELAND

Mail orders filled • Sizes 4–10 . . . AAAA–B • Shoes, Street Floor

Carmel does an urbane suit in Forstmann's gabardine . . . the skirt, pleated and slim; the jacket, pointed to added length by diagonal pockets. John-Frederics hat

THE LINDNER COY
CLEVELAND

Versatile

A distinguished two-piecer by Gerrick that has you smartly ready for any occasion. Tailored of Onondaga's All Charm, a Narco rayon fabric.*

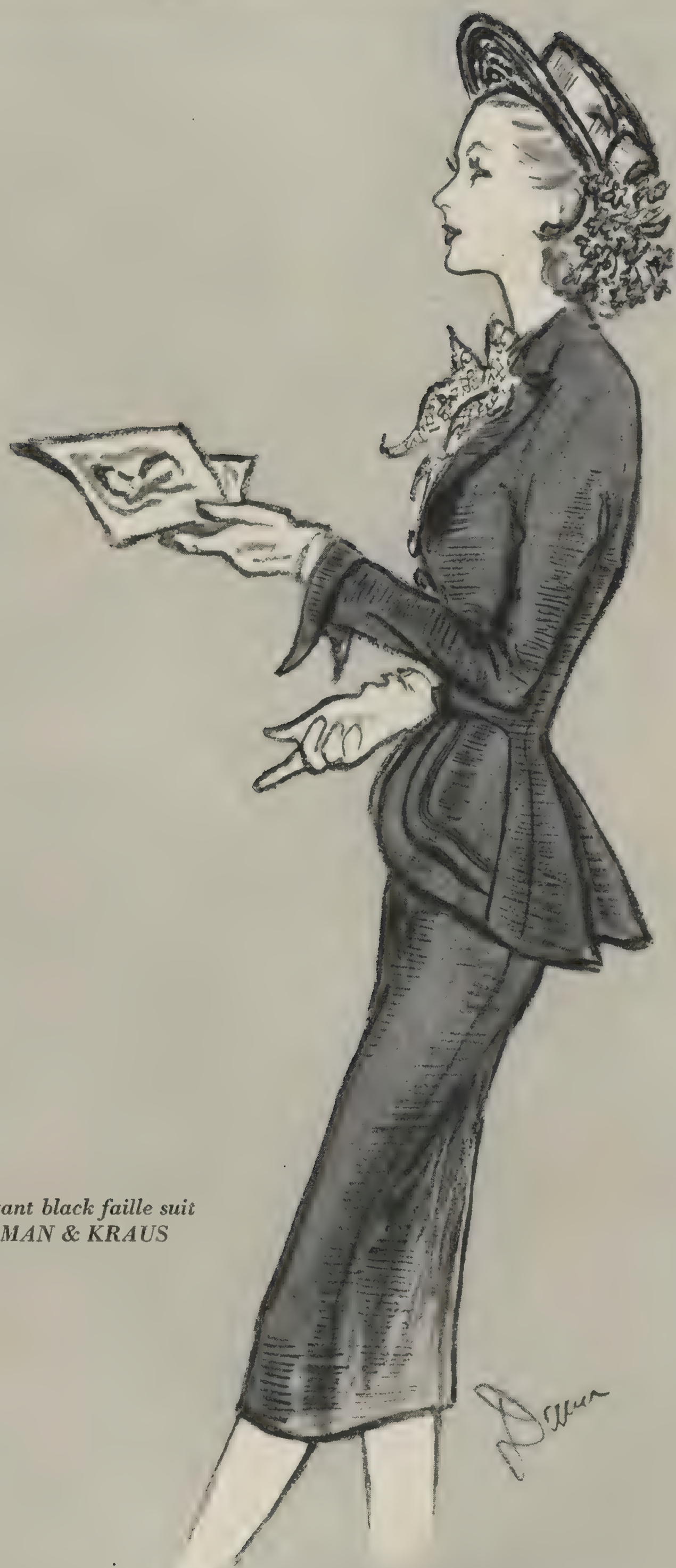
**Narco is the registered trade-mark of the North American Rayon Corporation 261 Fifth Avenue • New York, N. Y.*

by
MOLLIE PARNIS
for
THE
BLUM
STORE

The adaptable, adjustable sash dress that glorifies every figure. So good we show it two ways. Sizes 10 to 20. Plain black, navy, beige or shell blue rayon crepe, **35.00**
Print in crest pink, shocking, aqua, royal, **39.95**
Hats by John Frederics

Mail orders
Philadelphia 7, Pa.

B Wittels



The ever-important black faille suit
by ZUCKERMAN & KRAUS

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Creates Guardians of Beauty

The old tradition of New England handcrafted skill . . . re-created in these modern, Maine-made Winthrop Mills Woolens.

WINTHROP *mills*

One of the fine names in woolens.

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ORIGINAL

WINTHROP MILLS • WINTHROP, MAINE • *Sales Agent: Allen L. Goldfine* • 225 WEST 34th STREET, NEW YORK 1

MANNE & WEILL, INC • New York • Kansas City • San Francisco

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Selby

ARCH PRESERVER

Shoes

MATCHLESS MATING OF FASHION AND COMFORT

SELBY OFFER AVENUE at 18th Street, New York City, and our leading Shoe and Department Stores. Manufactured for owner by THE SELBY SHOE COMPANY, Portsmouth, Ohio • In part, E. T. WRIGHT & CO., Rockland, Mass. • IN CANADA, MURRAY SELBY, LTD., LONDON, ONT. • IN ENGLAND, SELBY SHOES, LTD., LONDON • IN AUSTRALIA, SELBY SHOES (AUST.) LTD., SYDNEY • IN NEW ZEALAND, EWINTON & OATES, LTD., AUCKLAND • IN ARGENTINA, ALBERTO GRIMOLDI, BUENOS AIRES • IN PERU, EL AGUILA AMERICANA, LIMA • IN SOUTH AFRICA, GOODYEAR SHOES, LTD., JOHANNESBURG • IN URUGUAY, SASSI, S. A., MONTEVIDEO

SELBY SHOES THE WORLD OVER—
ESTABLISHED 1877

Copr. 1947, The Selby Shoe Company

Most Styles

$13.95 to $16.95

Slightly Higher in Western States and Canada

*REG. U.S. PAT. OFF.

Thrill to the touch! This is a divinely soft Ponemah Spoven* ply fabric in an exclusive Onondaga print. Charles Armour styled the dress for resort afternoons. In New York at Milgrim.

McCAMPBELL AND COMPANY • SELLING AGENTS • FORTY WORTH STREET, NEW YORK

Ponemah
SPOVEN*
MEANS FASHION WOVEN

Ponemah Mills greige goods are Spun and Woven exclusively for quality fashion converters.

LA CROSS HANDS YOU A NEW IDEA

...an idea that puts professional perfection into nail polish application. What is this wonder? It's Naylon...a new, pliant, rich-lustre nail polish created to go on easier...dry faster...last longer. And that's not all, Naylon comes to you in a bottle that's a miracle in design! An exquisite triangle that simply won't tip, tilt or topple. You'll love the applicator, too. You've never seen one like it. It is the Steady Stroke applicator that's as easy to hold as a silver pencil—makes applying polish simple as signing your name. This manicure miracle will dazzle you with its galaxy of colors—take Congo Magic, here's red that's fiery, flamboyant as jungle itself! Yes, there's perfection at hand for fingertips... 60¢ *plus fed. tax.*

AND IN A WORD IT'S Naylon

SCHNEFEL BROS. CORP., 630 FIFTH AVE., NEW YORK 20, N.Y.

← PERFECTION'S AT HER FINGERTIPS WITH NAYLON

PHOTO—LOUISE DAHL WOLFE • FURS—MAXIMILIAN • JEWELS—A LA VIEILLE RUSSIE

Palter DeLiso
the mark of couturier shoes
America's designer extraordinary

DAVIDOW
Goldwaters
PHOENIX
ARIZONA

unmistakably

Rose Barrack

In Onondaga's Faille Ononda

FOR THE STORE IN YOUR CITY SELLING MY CLOTHES, WRITE ROSE BARRACK, 530 SEVENTH AVENUE, NEW YORK 18, N. Y.

Burdine's
Sunshine Fashions
MIAMI AND MIAMI BEACH

bring your trunks empty...

First Resort for Fine Shoes
At Burdine's you'll find shoes that
set the pace in resort fashion everywhere.
Venus, swathed-instep sandal, has a new ¼ inch
platform. In grey suede with navy calf platform,
Balenciaga tan suede with mink brown calf,
all navy blue calfskin,
white suede with mink brown calf. 24.95 pair . . .
Dulcy, step-in pump, in white suede,
navy calfskin, or black patent. 22.95 pair.

PANDORA
FOOTWEAR

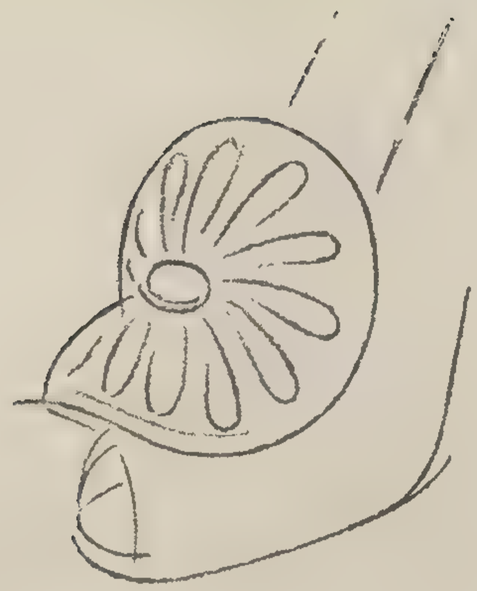
Photographed in the garden of the Roney Plaza Hotel, Miami Beach

exquisite handmades to give that new baby

Wrappers, blanket and pillow case sets, sacques, toddler's bath-robes, shawls, and christening coats with matching bonnets—created by Shari Steckler. Delicately hand-detailed in "BOTANY" BRAND 100% virgin wool fabrics. Also in an assortment of other novelty fine fabrics. Linings of Celanese.

Available at better retail stores or write: Shari Steckler *1350 Broadway, New York 18, N. Y.*

André d'Ulan
DESIGN
Nicholas Ungár
OF PORTLAND, OREGON



PANDORA

The beautiful shoe—

shortens the foot

under a lavish ornament—

interpreting in precious calfskin

the fashion trend

for Spring 1947.

PANDORA
FOOTWEAR

exclusively

SHILLITO'S

in Cincinnati, Ohio

Contemporary American Artists Prints

Great Art transposed on *pure silks.*

Styled by *Philip A. Vogelman*

Sophie Original in
Jardin aux Lilas print
by Waldo Peirce

ONONDAGA SILK COMPANY

1412 BROADWAY, NEW YORK • CHICAGO • LOS ANGELES • MILLS, EASTON, PA.

*The Artists**

JULIEN BINFORD
DORIS ROSENTHAL
WALDO PEIRCE
DONG KINGMAN
WILLIAM PALMER
GLADYS ROCKMORE DAVIS

*Courtesy Midtown Galleries

Pale moonstone loveliness captured in jewels of delicate artistry. In jewelry departments of fine stores everywhere.*

MAZER BROS.,
20 West 33rd St.,
New York 1.

**simulated*

IZOD OF LONDON'S BRIEF ENCOUNTER!

He abbreviates the jacket—over a brisk skirt! He gives this suit the British flare and flavor that typifies all the styles in his Royal George collection for Spring. In light men's wear woolen by DICKEY MILLS with solid color blouse. Blue or snuff. The belt sold separately. At leading stores or write David Crystal, Inc., 498 Seventh Avenue, New York 18, N. Y.

FROM

"Fantasy in Fashion"

THE NEW FULL-COLOR
FASHION MOTION PICTURE
FEATURING

Moyen originals

brings you a special collection
of after-five clothes in fine quality
fabrics from William Rose
woven with Enka Rayon.
"Fantasy in Fashion" will be
shown by fine shops everywhere.
Watch your local newspapers.

SAM FRIEDLANDER INC. PRODUCER OF MOYEN ORIGINALS, 530 SEVENTH AVENUE, NEW YORK 18, N. Y.

Mallinson FABRIC

Resloom helps keep up a tradition...

The name Mallinson has long been synonymous for quality and progress in fine dress fabrics. It was true in the early days when Mallinson began importing pure silk from around the world. It was true when synthetic fabrics were established.

In keeping with this tradition, National Mallinson Fabrics Corporation is now one of the first to present fabrics fortified with Resloom, Monsanto's textile chemical for true crush and shrink resistance...as applied in the famous Sanco 400 Finish.

For full information on Resloom... and its unique ability to impart stability to rayon, wool, cotton and their blends...simply write: MONSANTO CHEMICAL COMPANY, 140 Federal Street, Boston 10, Massachusetts.

Resloom: Reg. U. S. Pat. Off.

AN ORIGINAL BY

Herbert Sondheim

Finish by Sanco Piece Dye Works, Inc.
Fabric by National Mallinson Fabrics Corp.

MONSANTO

CHEMICALS AND PLASTICS

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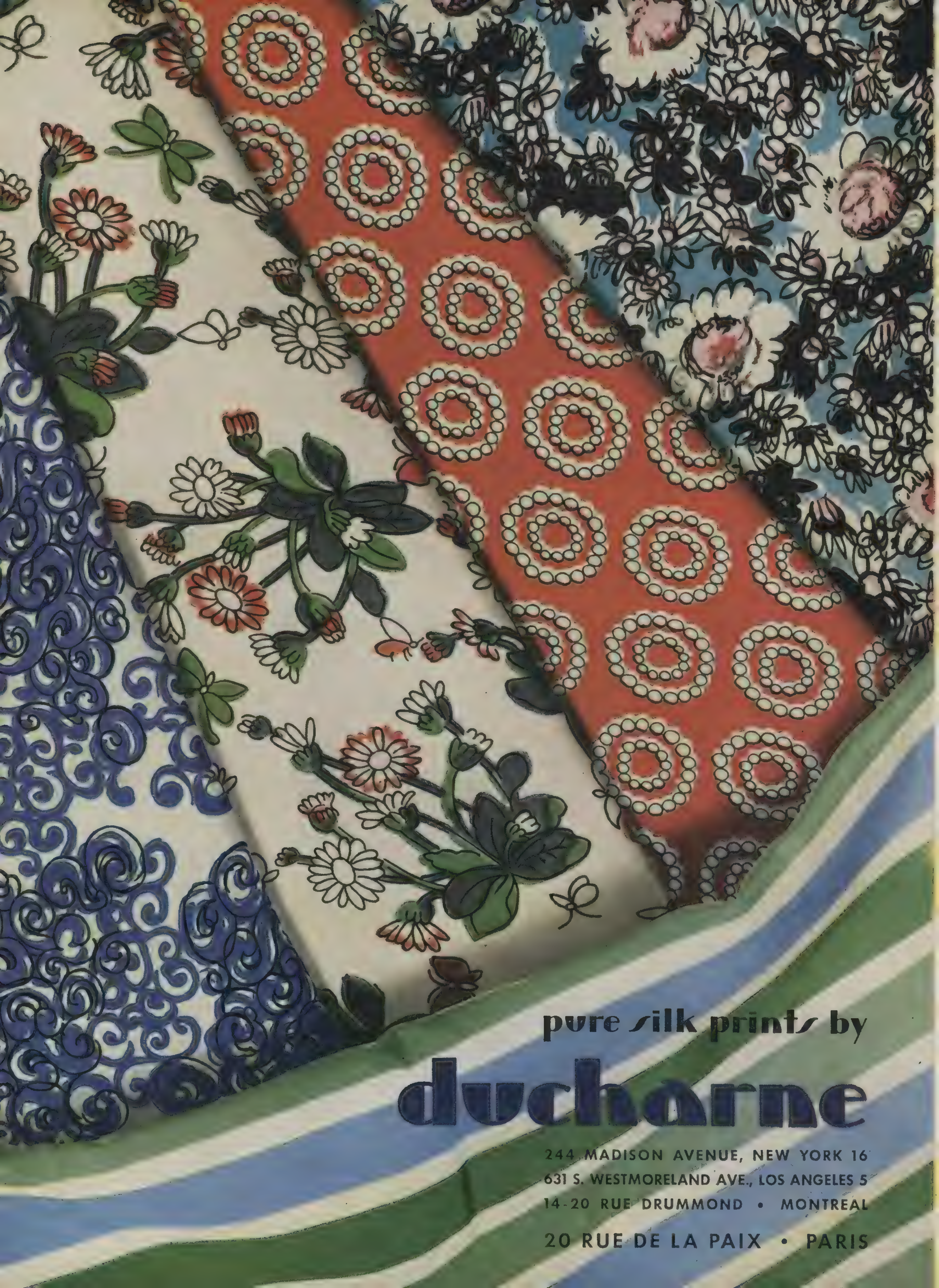
pure silk prints by
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14-20 RUE DRUMMOND • MONTREAL
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A **PATTULLO** ORIGINAL

DESIGNED BY JO COPELAND

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Marquise originals

Flightly Little Patents

. . lighthearted, light stepping shoes in winking patent leather . . . to add a glint of glamour to your spring costumes and leave a trail of compliments behind. Featuring, of course, the perfectionist craftsmanship you've come to expect of *Marquise*. $12.95

other Marquise styles from $9.95 to $18.95.

Write for free style booklet V2 and name of your dealer

WOHL SHOE COMPANY · SAINT LOUIS, MISSOURI

jablow ORIGINAL
Jablow created the envelope-peplum suit in Forstmann's
Milateen for us. Pussy Willow, Mignonette, Water Lily or Black. One hundred fifteen dollars
Lowenstein's
MEMPHIS TENN

As the silhouette lengthens
into lean sculptured lines,
Koret *keys his Spring handbags*
to fashion's new mood.
Their news is in their smart new proportions,
and in the destiny of their handles
which are designed to take your arm:
To **hook** *over your elbow like a man's umbrella . . .*
To **slip** *over your arm . . .*
To **cuff** *to your wrist . . .*
With each and every one
smart enough to leave your hands free.
Of course, the shoulder bag
is still secure on its high perch,
and will take its permanent place
in your handbag wardrobe.
But high fashion has moved down
from your shoulder to your arm
without infringing on the
freedom of your hands.

the MARK *of a Koret Original*

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At the Roney Plaza Cabaña Club, Miami Beach

Celeste

Imported all-over Eyelet Embroidery on Woven Checked Gingham.

Brown, Red, Blue, and Green. 3 to 6x — 8.95 7 to 10 — 10.95

William Bass
cuts a bellhop bolero . . . surprises a swinging skirt with a high and handsome waist . . . adds a sunback pique gilet. Featherweight woolen worsted in red and navy, or pussywillow and black, flashed with a gold-encrusted rhinestone medallion. Sizes 10 to 16. $79.95.
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MABLEY & CAREW
IN CINCINNATI

THE FAMOUS SUIT..IN THE NEW LONG SILHOUETTE..DESIGNED TO MAKE YOU THE FEMININITY IN HIS LIFE..ABOUT $70

this is...

Lilli Ann
CALIFORNIA SUIT ORIGINAL

..IN SMART SHOPS EVERYWHERE..OR WRITE ....LILLI ANN..973 MARKET STREET..SAN FRANCISCO..CALIFORNIA

The measure of a suit . . . miron woolens
WOOLENS
Miron
Philip Mangone uses Miron's Tapestry
Herringbone in the suit above . . .
a 100% virgin wool fabric created
expressly for him. Bell-Miron, Inc.,
51 Madison Avenue, New York City.

BUTTONS WING IN FOR SPRING!

B.G.E. Originales give wings to your imagination and lend enchantment to your new spring clothes! In these seven beauties, splendor is interpreted in lustrous metals; elegance in hand-twisted plastics; gaiety in debonair fruits and floral patterns. Glorious colors in an array of sizes. Designed with originality and crafted with care. See the entire B.G.E. spring button pageant at your favorite fine store.

B·G·E

Originales

REG U S PAT OFF

"buttons, buckles and clips in original designs"

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
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DRESS BY TAYLOR IMPORTING CO.

Sculptured Merrimack Hollow-Cut Velveteen . . .
in glowing jewel tones . . . drapes lusciously
in this smart coat. About $79.50.
MERRIMACK MANUFACTURING CO.
(1946) MILLS AT LOWELL, MASS.
1450 BROADWAY, N. Y. 18

Warner's
Le Gant* Sta-Up-Top*
THE ULTIMATE IN FINE CORSETRY
Won't Roll Over - Won't Ride Up
The Bra is a Warner's ABC Alphabet*
*Reg. U. S. Pat. Off.
Pat. No. 2,136,74

Mrs. America—you're going to have a new love affair!

We *know* you're going to fall in love with these new Magnolia Miss Casuals and sportswear. At first, you may think there's too much of a gulf between you. You'll notice the quality of the belts and the rich-looking buttons. You'll examine the unusual detail in the necklines and shoulders, and you'll sigh, "That's too expensive for me!" But, when you find how reasonably priced they are—and that they launder fresh as the dew on a magnolia blossom—then, Mrs. America, your admiration will ripen into real true love . . . and Mr. America will heartily approve of the affair!

Magnolia Miss Casuals

AT YOUR FAVORITE STORE, OR WRITE
DELTA SALES COMPANY, INC., JACKSON, MISSISSIPPI

A NEW LINE OF DRESSES FROM THE OLD SOUTH • A SANDERS PRODUCT OF DISTINCTION

DERBY BISQUE FIGURINES, CIRCA 1770: FROM PLUMMER LTD. ANTIQUE COLLECTION

In silver, there is no prouder name WALLACE STERLING

Take any one of these Wallace patterns, examine it closely. The fine carving, depth of finish, third-dimension beauty in molding—all are a result of over a century of unsurpassed silver-crafting at Wallace. All sterling is solid silver...but such artisanship as this makes a sterling truly great. Left to right, Wallace patterns of third-dimension beauty. Rosepoint, Stradivari, Grande Baroque, Grand Colonial, Sir Christopher. Six-piece place settings (knife, fork, soup spoon, teaspoon, salad fork, butter knife) about $25 to $30.

WALLACE SILVERSMITHS *Since 1835* WALLINGFORD, CONN.

Ask for Wallace Sterling Silver Polish —saves time and effort.

THE CHOICE YOU MAKE ONCE FOR A LIFETIME...THAT'S WHEN NOTHING LESS THAN THE FINEST WILL SATISFY

CHALLENGE BY GAUNTLET . . . for after-five encounters. Embossed Alencon lace on serene black Beau Drape by Julius Werk . . . with a gently triumphant ripple for backward glances.

Riviette designed . . . exclusively at Sanger's in Dallas

Sanger BROS. Texas
FORWARD WITH SINCE 1857

Joseph Magnin

Adele Simpson salutes spring with a sack suit. Jacket of bright red in smart juxtaposition to a navy skirt with radiating pleats.

JOSEPH MAGNIN
SAN FRANCISCO, Stockton at O'Farrell
Also in
SAN MATEO • PALO ALTO
SACRAMENTO • RENO, NEVADA

Adele Simpson suggests for spring—bright navy solar pleated skirt topped with the drama of a poppy red "Paddock" jacket. Crisp white blouse.

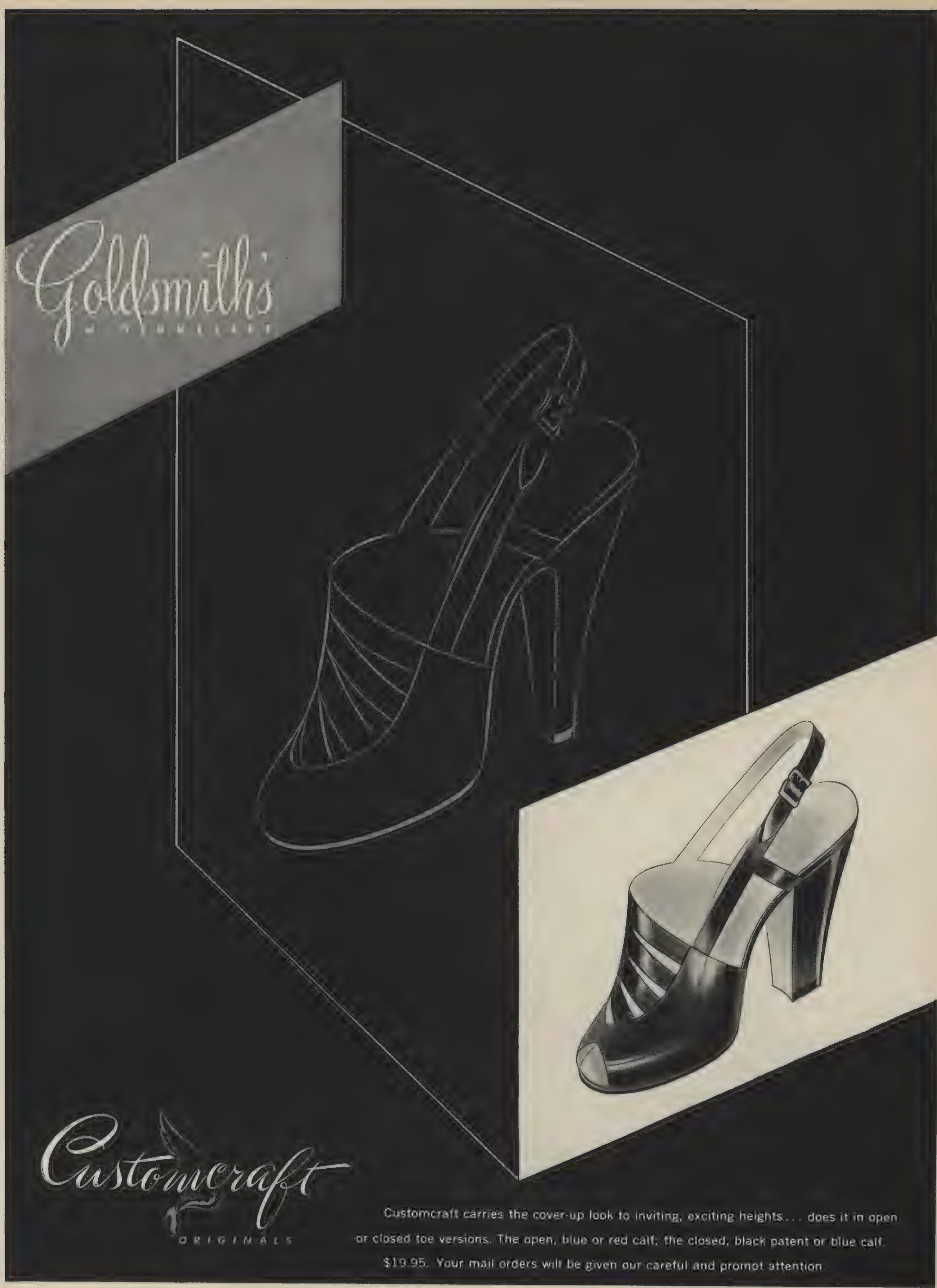
Superb, 100 denier rayon crepe. White background with grey, green, yellow or brown predominating.

Sizes 14 to 44 $12.95

TABIN-PICKER & CO.
Chicago

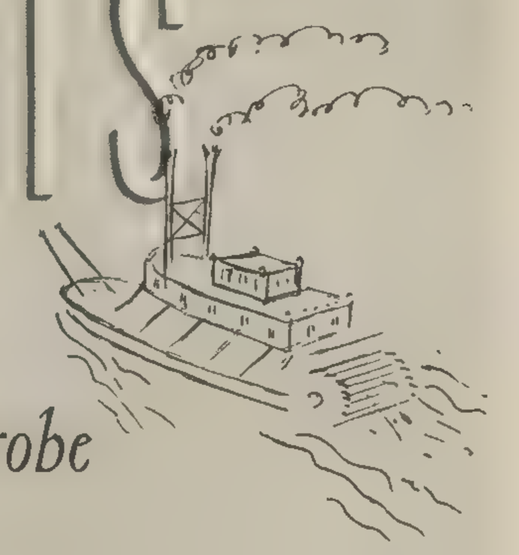
Georgiana
FROCKS

Translation of spring . . . Jack Weiner shapes an urban suit to new, long proportions. Gives it a look of lithe vitality. Of Miron's pure wool gabardine in pussywillow, pale blue, skipper blue, toast or black.
Sizes 10 to 20. $75.00.
A Geo. Innes Co. exclusive.
Mail Orders Filled
Geo. Innes Co.
Wichita, Kansas



Customcraft carries the cover-up look to inviting, exciting heights. . . does it in open or closed toe versions. The open, blue or red calf; the closed, black patent or blue calf. $19.95. Your mail orders will be given our careful and promot attention.

Boyd's SAINT LOUIS



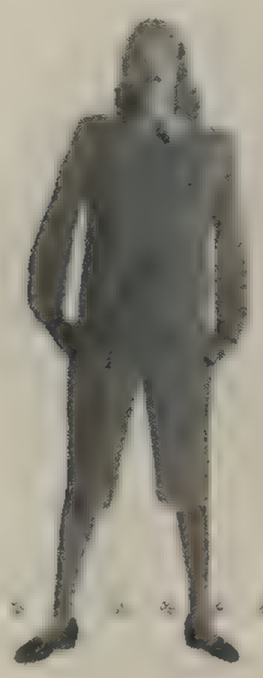
Spring Wardrobe

Caltex of California tailors Botany all-wool gabardine into five indispensables, and adds a versatile printed rayon crepe blouse for the sixth. Your six-piece wardrobe may be one shade, or many-hued, for the colors are coordinated: pink, aqua, yellow, grey, beige. Sizes 10 to 18.

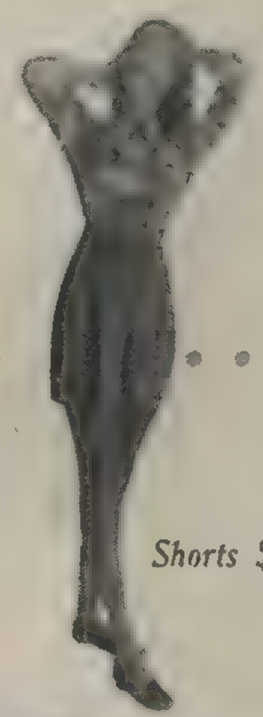
Please give second color choice in ordering by mail.

Jacket and skirt $45, Blouse $12.95

Slacks $22.95



Long shorts $16.95



Shorts $12.95

Also at our Clayton store.

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SAINT LOUIS 1, MISSOURI

Brewster hats

this spring . . . use your head!

Tip it timorously to show interest . . . carry it high to show confidence . . . top it with a Brewster Hat to prove your smartness . . . your fashion-kinship to the Powers Models. Below, Mirabeau. *Above,* Darby. *For name of Brewster dealer nearest you, write Brewster Hat Company, 411 Fifth Ave., NewYork 16, N. Y.*

The POWERS Models—
Nature Made Them Lovely
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DROPPED SHOULDERS, TIERED POCKETS, IN THE MANGONE MANNER. A SUPERLATIVE SUIT IN PURE WOOL GABARDINE.

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Here it is — the

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Worn by tens of thousands of well-dressed women, loved for its wearable style, good tailoring, reasonable price . . . Done in *Soap'n Water** gabardine, fine rayon twill that's *unconditionally washable.* Sizes 10 to 20 in pastel pink, blue, yellow, green or beige **12.95**

Mail orders filled — Address Section 6
Please order by style number V3
Postage prepaid everywhere in the U. S.

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MADE BY STRAUS, ROYER & STRASS, INC., BALTIMORE 11, MD.

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It's "Your Footprint in Leather"*

It's the Inside Secret found only in

Matrix* Shoes

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Panorama colors . . . the radiant tints of the spring landscape captured in suits of treasured fabrics, superbly tailored by PRINTZESS. The Printz-Biederman Company, New York and Cleveland.
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HAT BY LADDIE NORTHRIDGE

"Alligator?"

"no, even better..it's Velón"

Imagine finding a magic material that looks like leather . . . feels like leather . . . but wears even better! It's *Velon!* Velon's beauty never mars or stains . . . wipes clean with a damp cloth . . . never needs a shine! And its fashion-right colors, its perfect graining have caught the imagination of top-flight designers . . . who are draping, shaping it into the smartest fashions. Look for *Velon* handbags, shoes, belts and luggage . . . in the smartest stores . . . on the smartest people! Look, too, for the other forms and uses of *Velon* that bring magic into your home!

Firestone Velon*

Listen to the Voice of Firestone — Monday Evenings Over NBC

*TRADE MARK

JKR
• Hearts and doors fly open . . . it's a lush, green Spring!
So walk out now in the fragrant air. Swing along, alive
in step and spirit, part of the awakening world . . .
swing along, easy and free, in
Walk-Over easi-gaits*
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Exclusively

HALE BROS
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THE KRIPPENDORF-DITTMANN CO., CINCINNATI 2, OHIO

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Etta Gaynes
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Swagger back topper in ANGLO 100% woolen suede.

Quality rayon lined with EARL-GLO. About $45.00. Matching bag by REGO.

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FOR FASHION MODEL SMARTNESS

They're glamorous... dainty... exquisitely lovely! Yet, so sturdy the stitch... so fine the material... you're assured of long wear from every pair of Queen Qualitys.

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Loves
Have
I..."
1 "serenade"
3 "rhapsody"
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Water Buffalo Calf from India . . .
LOEWENGART Tanned . . . in Suntan
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large over-the-shoulder bag . . .
another pace setting creation by

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Harvey Berin
Designed by Karen Stark
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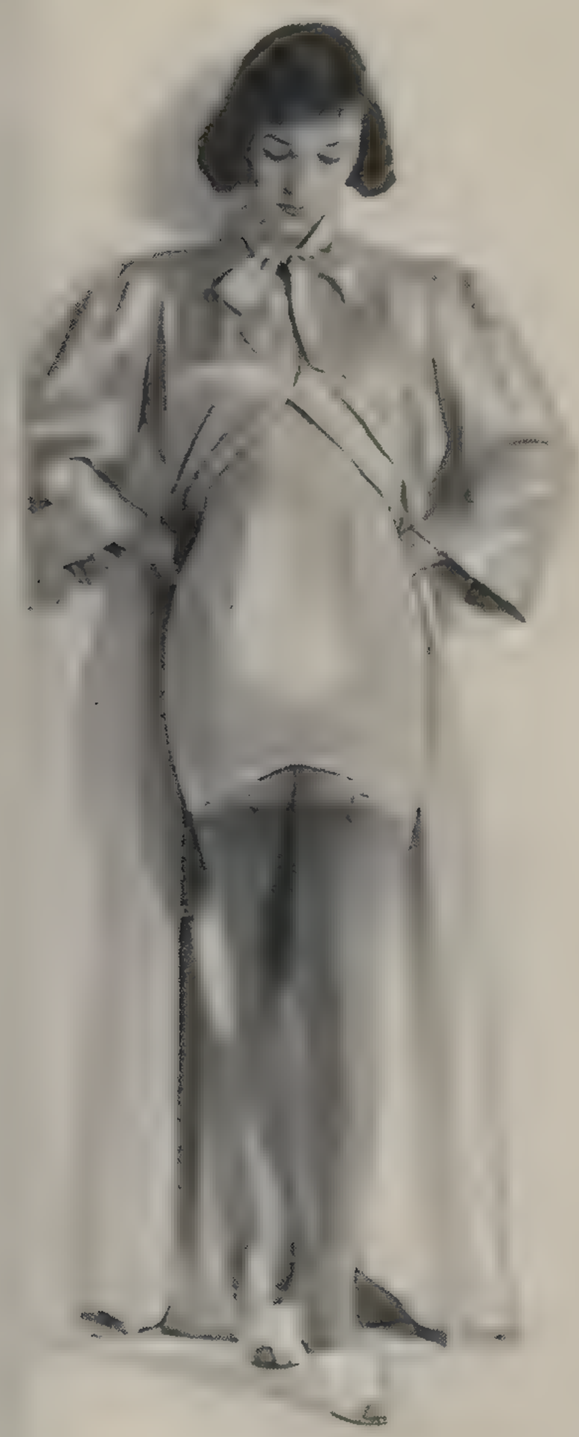
UNBELIEVABLE FREEDOM . . . wonderful news for figures demanding discipline and seeking comfort. To be enjoyed only with diagonal control — the new and revolutionary principle that "lifts" in front as it "spanks" in back. And found only in TRU BALANCE — truly different from every other girdle.



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Look for Tru Balance
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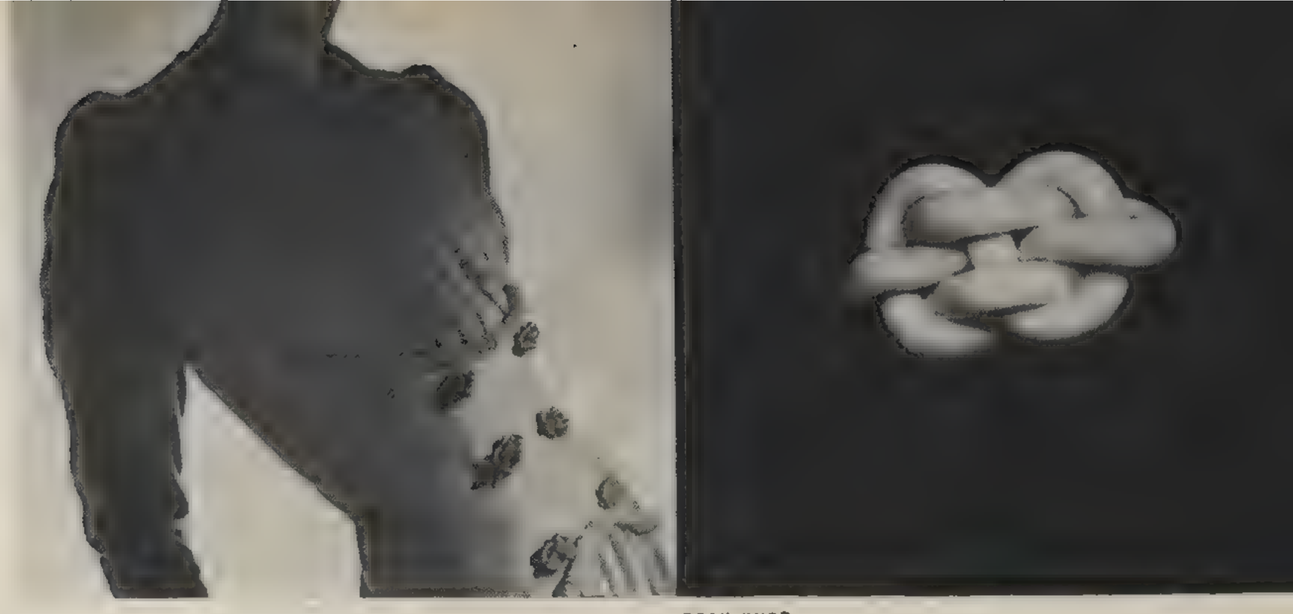
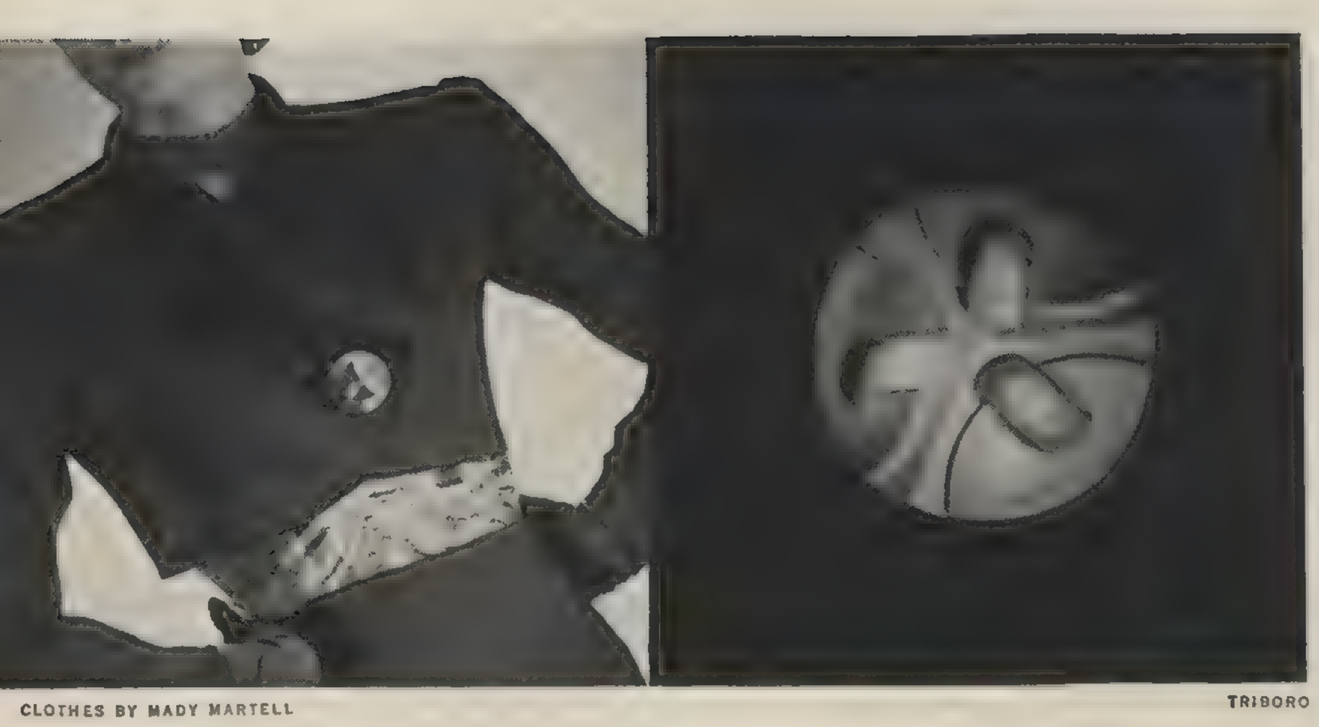


BEAU KNOT



CLOTHES BY MADY MARTELL

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WOOD VIOLET

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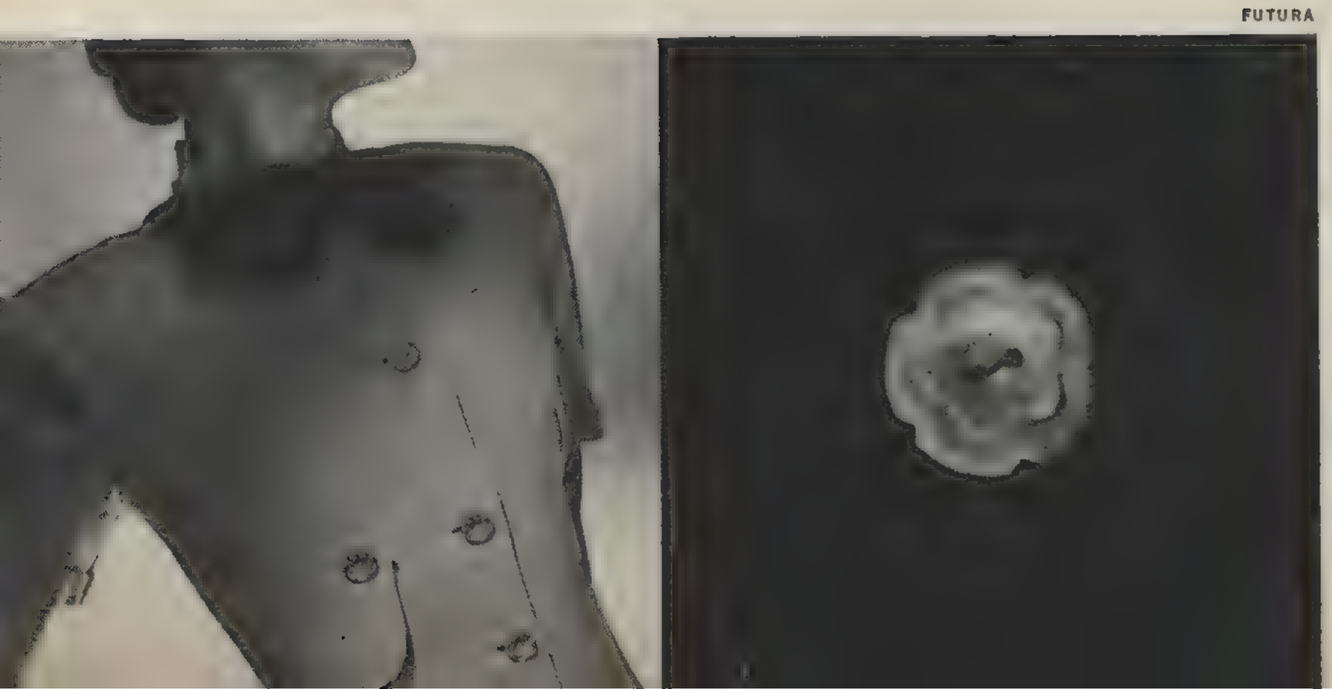

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BUTTONS

IF YOU ARE 5-FOOT-4 OR UNDER

Perfectly proportioned to fit you without costly alterations.

Lovely black-and-white rayon crepe print by GALEY and LORD.

Pettisizes 10 to 20.

About $25.

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Write for the name of the Susan Wayne store in your city.

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The soothing cologne

with a new and inspired dimension

There has never been anything quite like Balaiza. For Balaiza is a cologne with a new and inspired dimension . . . a gentle, soothing quality that leaves your skin feeling soft and smooth. Use Balaiza generously after the bath, and through the day, on your arms, your hands, your throat. Sense its lovely fragrance that clings and clings and clings. See what tender ways it has with your skin.

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SHORTBACK

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shoes with a dual personality

the newest in fashion—Foot Savers—for the latest look, the ultimate in fashion! Crafted of treasure-leathers in Spring styles so varied and so-very-tomorrow, yet so subtly done, they go on forever.

the same flawless fit—Yes, the same fit—that oh-so-wonderful, infallible, invaluable Foot Saver fit! For these shoes, made over the special Shortback* Last, give you snug fit at heel, roomy comfort at toe. For superlative fit, Foot Savers always.

Write for name of nearest store. The Julian & Kokenge Company, 32 W. Main Street, Columbus 15, Ohio.

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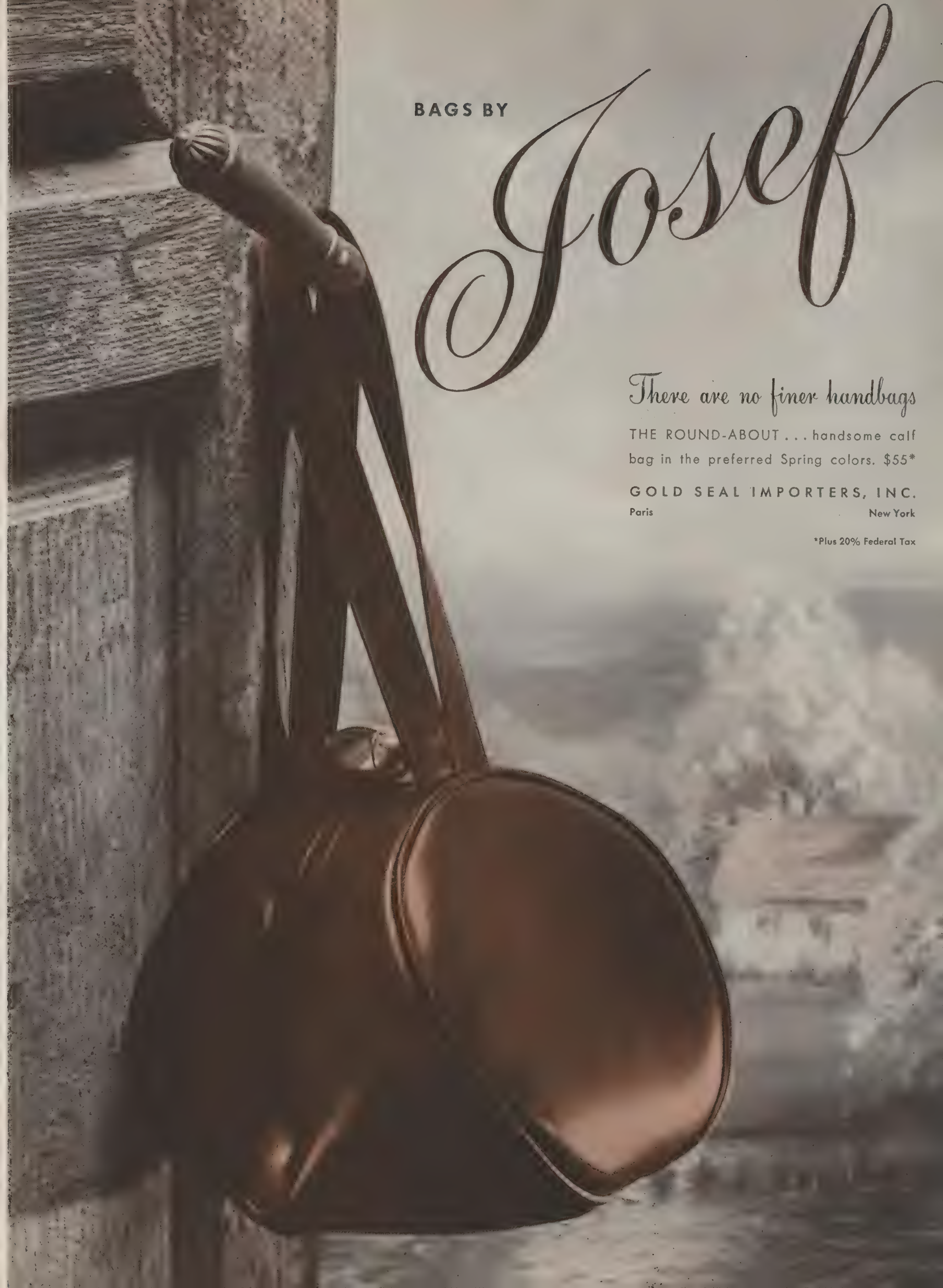
Only Foot Savers are made over the Shortback Last which prevents looseness and gapping at the heel without pinching at the toe.

FOOT SAVERS ARE A PRODUCT OF PRIVATE ENTERPRISE

jewels by Castlecliff
hat by Laddie Northridge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There are no finer handbags
THE ROUND-ABOUT . . . handsome calf bag in the preferred Spring colors. $55*
GOLD SEAL IMPORTERS, INC.
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*Plus 20% Federal Tax

MISTY TONES... soft, subtle Spring hues to complement your new fashions... in gentle, unruffled harmony... exclusively in CRESCENDOE—Superb's miracle fabric of double woven cotton that grows softer, more lustrous, richer with each washing. **GLOVES** *by Superb*

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Hudson Nylons

KNIT OF DUPONT *nylon*

For your assurance of perfect fit,

Hudson Nylons are marked with *length* as well as *size*.

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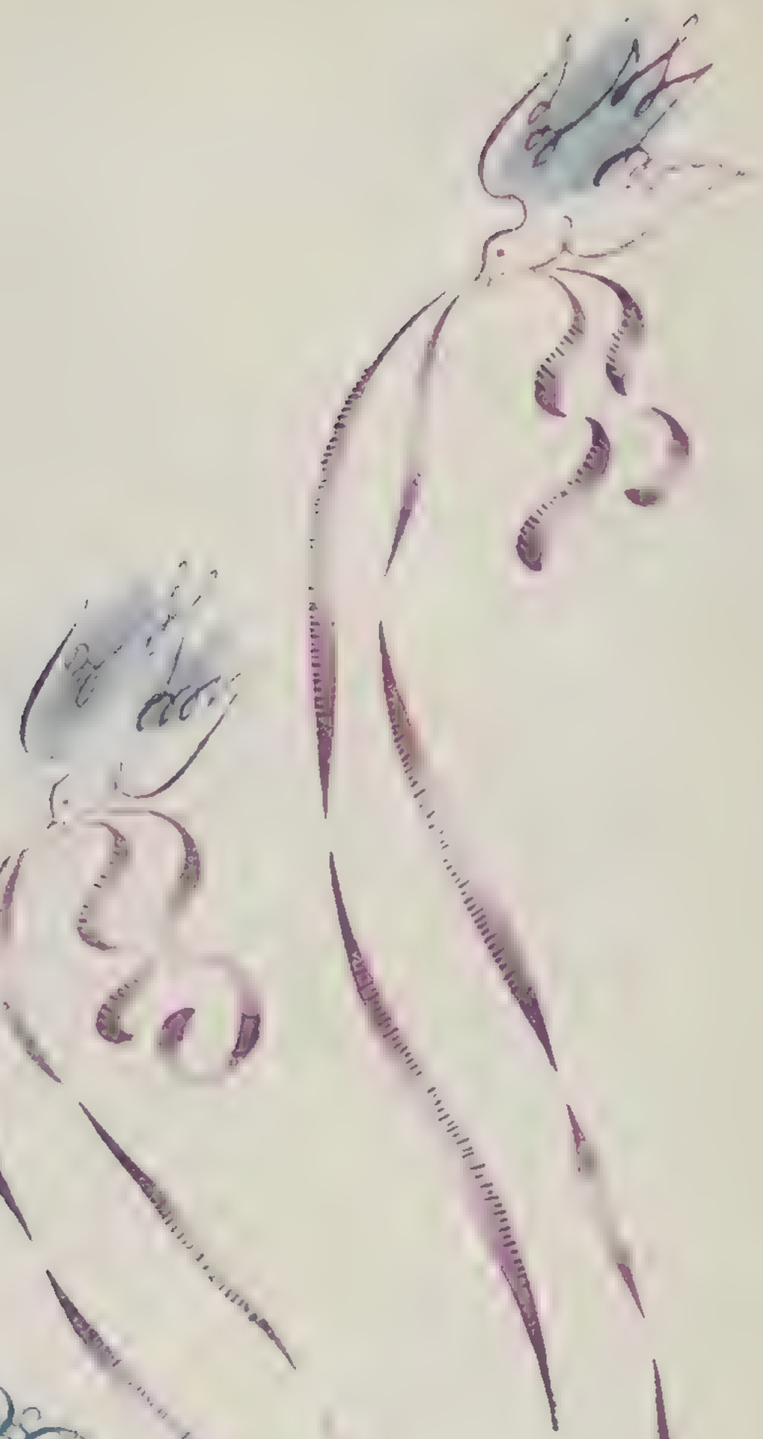

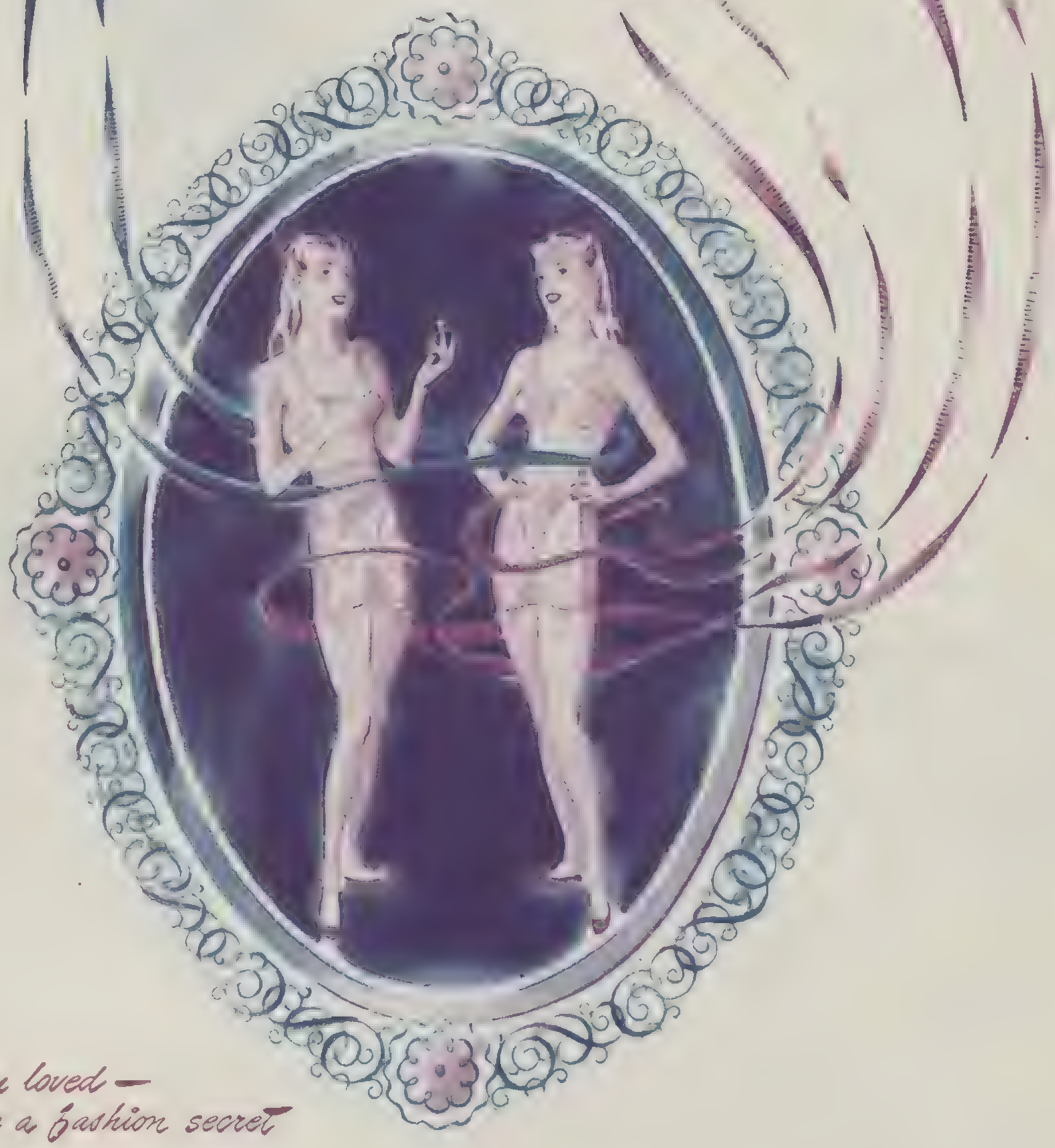

Miss Slim Miss Trim

Twins at the waist ... but not at the hip can now be fitted by Velvet Grip

NOW ... Velvet Grip Girdles have the fitting feature of TWO hip sizes to EVERY waist size ... a boon to both Miss Slim and Miss Trim.
George Frost Company,
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I'm beautiful — I'm loved — I have a fashion secret

Velvet Grip

FOUNDATIONS • GARTER BELTS • HOSE SUPPORTERS

Classic Beauty inspired by Spring! A Youthmore Original with trim buttons, tiny belt and a saucy fishtail back skillfully cut to statuesque perfection. A John Walther fine wool worsted in a flattering grey stripe, sizes 10 to 18. About $60.

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Step out with that new spring look in a Youthmore ORIGINAL

New as a Spring leaf . . .
the longer jacket suit
with matching topcoat
precisely detailed in
pure worsted gabardine.
Honey beige, navy, brown,
sand, black, blue or grey.
Suit 49.95 — Topcoat 49.95
Sizes 10 to 20
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Antoine creates a new powder.
Smooth, fine, color-true.
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Ensemble
Van Dyke
-Stroock's fine tweed in the suit
-With matching fleece in the topcoat
-in colors muted to blend in Harmony
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Chic and tailored . . . handsome in its simplicity.
Square shoulders, full sleeves, french cuffs,
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There's a Future for Your Figure in Foundettes by MUNSINGWEAR
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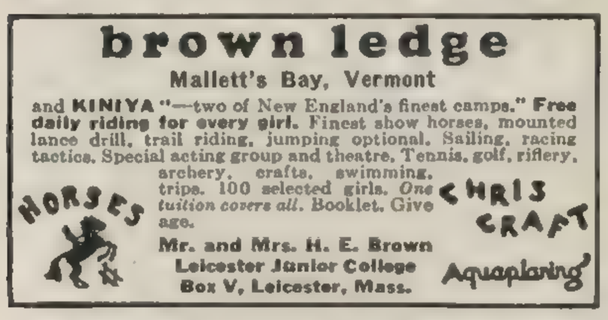

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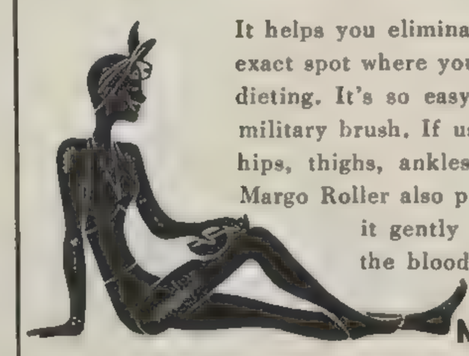

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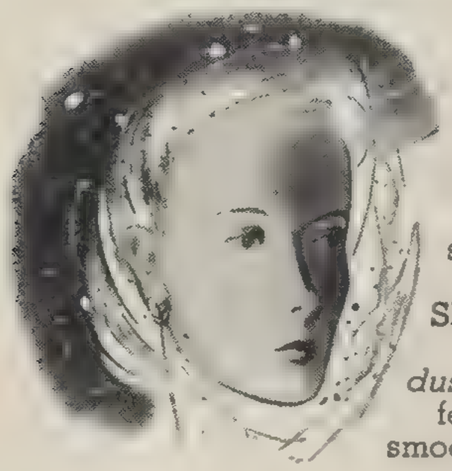

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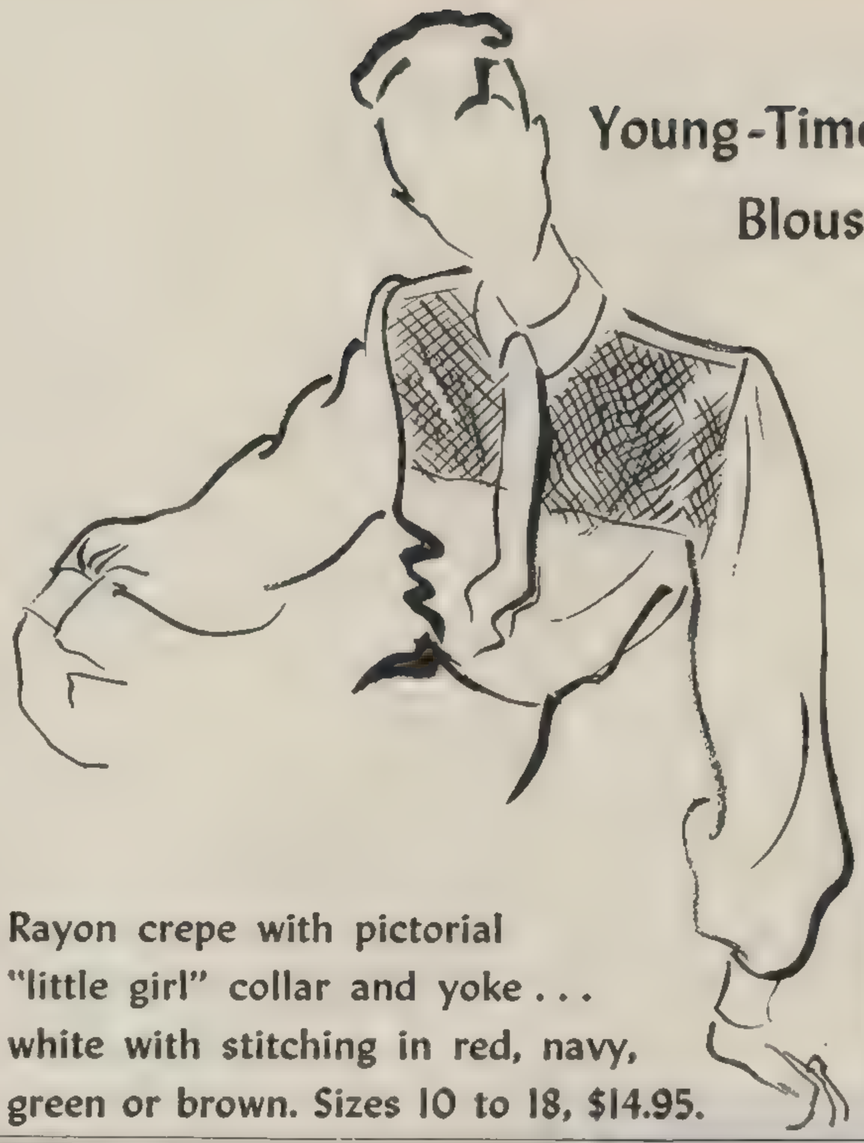

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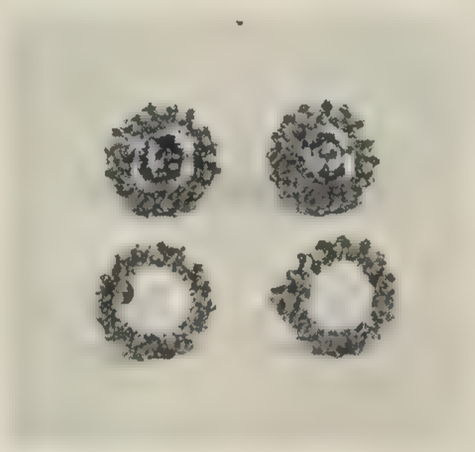

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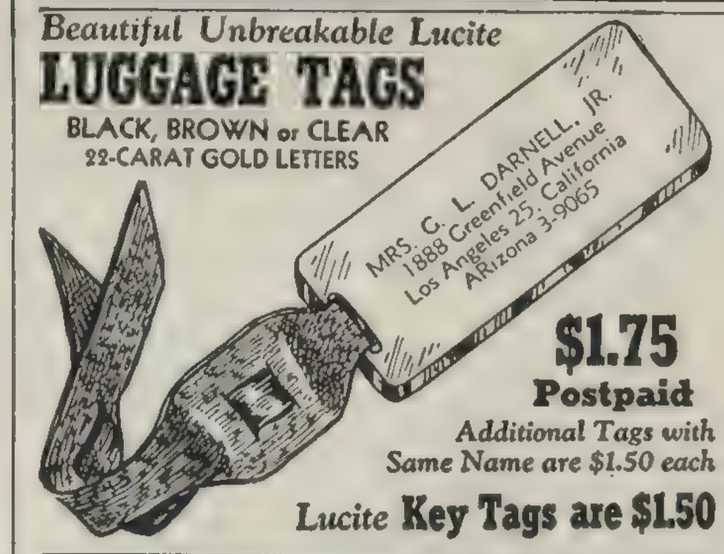

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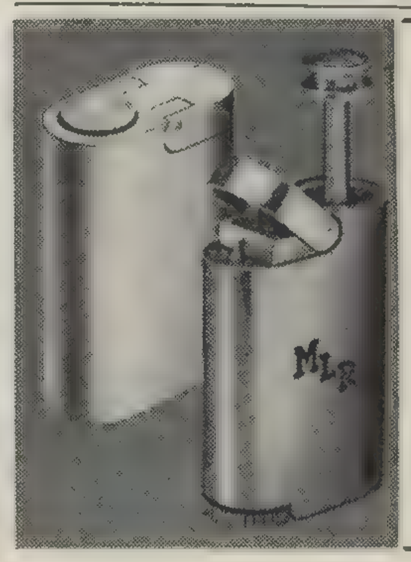

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HORST

COVER: *A good look: one strong unit of colour per person. A tomato-red Norfolk jacket, of flannel, over a beige long-torso dress; both, Juilliard wool. Vogue Design for Dressmaking No. 357. Hattie Carnegie's panama cloche, big-meshed veil. Wear-Right cotton gloves and Marvella pearls, Altman. Herb Farm Shop's "Royal Redcoat" lipstick.*

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Gloves
that
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look

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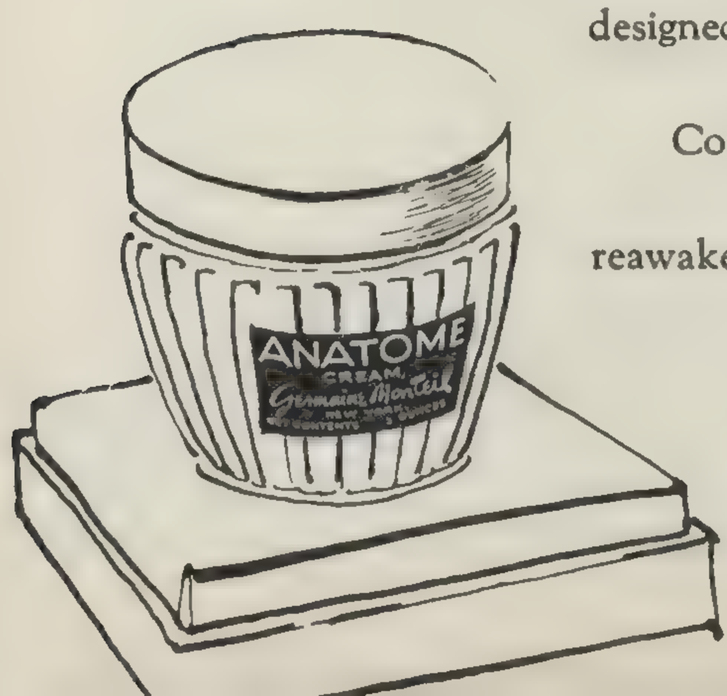


Vogue's eye view of dressing in a frenzy

HERBERT MATTER

Above you see a "light-drawn" photograph of all the motions made by a comparatively calm man in the process of dressing. On pages 133 to 136 is a different sort of photographic report; detailing some of the moves made by a character called Mrs. Tryon, in *her* process of dressing. The two processes have something in common—continual motion, some of it waste. We have an idea that there is less waste motion in the photograph above than in Mrs. Tryon's record. Vogue recommends less frenzy, more fact-finding; more of a planned campaign. For waste motion has a way of wasting more than motion. In this issue you will find certain suggestions—to put a check on the waste; to give clear line to the motion; to help you dress in an un-frenzy.

BALKIN

MRS. HUTTLESTON ROGERS

She has a modern beauty which comes not only from good bones, but from eclectic ideas, wide-ranging interests. During the war she organized the Medical and Surgical Relief Committee. She has a notable collection of modern French paintings, often lent to museums. Mrs. Rogers spends much of her time at "Claremont," her 18th century Virginia house, which she has restored to distinguished beauty. Here she wears Valentina's brocade-wrapped dress.

Eye for elegance

Those born with a sense of elegance are committed for life to a state of grace more enviable than beauty. Elegance can not be achieved by startling means: the fact that outrageousness often has an amusing aspect never prevents its culminating in boredom. And if fantasy has some part, eccentricity has none, in the composition of this strange quality whose function is to communicate immaterial values to material objects. At the sight of an elegant woman we experience a feeling which we can neither analyze nor forget. While her good taste soothes, its results excite, and we are torn between these contrary emotions.

The fact that sobriety is essential to elegance never prevents individuality from piercing the conventions of a current fashion. Persons of romantic temperament allow their personality to appear; the more self-confident force it to do so.

Elegance is dependent neither on order nor disorder, neither on negligence nor austerity; its only visible common denominator is moderation. That is why neither the vain nor the timorous ever achieve it. Ruled by very ancient laws, elegance is nevertheless susceptible to new ones—provided they are governed by good taste—and capable of surviving every change of style or personality. But it takes very little to scare it away: a perfume too heady, a feather or a necklace too many—and elegance is gone. And nothing has a more lethal effect upon it than exaggeration.

Elegance always gives an impression of beauty, but beauty does not necessarily include elegance. The two words are in no sense synonymous, and even when the two qualities are found in one person, their separate elements can easily be distinguished. Beauty, so often the appanage of youth, is disturbing; and the fact that it is liable to involve its possessor in tragedy gives it a pathos heightened by the knowledge that corroding time will relegate it to memory long before death does so....

None of which is true of elegance, that most constant of the rare qualities able to disregard time. Erratic, charming, incalculable, elegance can be found anywhere; unalarmed by poverty, accessible to everyone who possesses a genuine appreciation of simplicity.

—LOUISE DE VILMORIN

"The secret life of Mrs. Tryon"

A documentary of sorts, photographed by John Rawlings, on the next four pages.

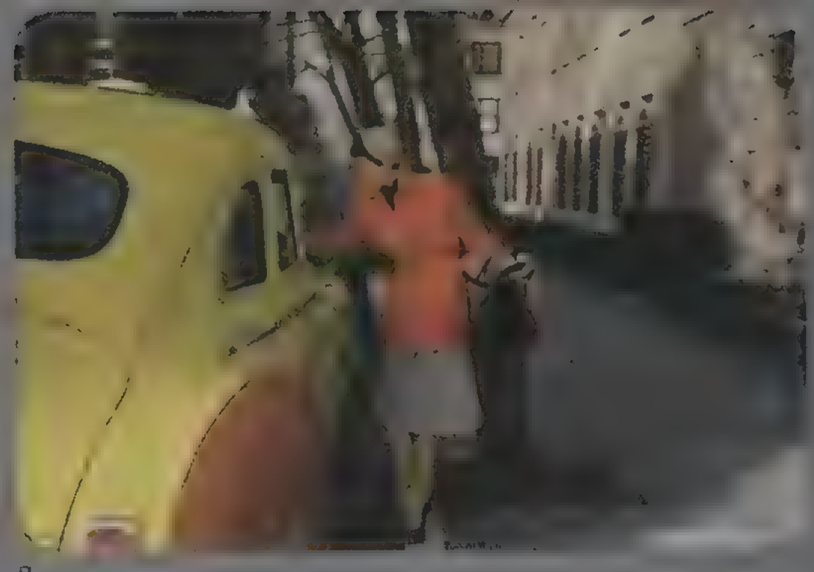
Eye for detail

It is always a detail that makes fashion come to life. Line—the length of a skirt, the narrowness of a shoulder, the shape of a waistline—is fashion to the letter. But the spirit of fashion lies in the choice of detail, and within its infinite pleasures some fairly pat rules have evolved. It is here that clothes are in or out of character; here that a woman tells how she sees herself. To know what to make of detail, to know where to place or displace emphasis, she must first size herself up in four rule-of-thumb ways. She should know whether she is tall or not (for our purposes, five feet six inches is *tall*). She should know whether her head is small or large (any headsize above 22 is heading toward large). She should know whether her waistline measures as small or not (it's relative; a size-twelve dress has a twenty-six and a half inch waistline). She should know whether her leg is long from back of knee to heel (this again is a matter of figure proportion as a whole, and not a matter of inches). Armed with these facts, her eye for detail can be steadier—can select, say, one or two areas for special focus. For instance, in hats. For a large head, detailed hats are generally out. Hair should be slicked back, perhaps wrapped in veiling at night. The best hat for a large head is one whose silhouette is strong and whose interest beyond that point is nothing more involved than texture and colour. For a small head, coiffure is the first consideration: the hair should be deeply permanented for body, with the surface shaped over softly, not too consciously "coiffed." Because a small head can look skimpy in a scraped-back coiffure, chances are that a cap of veiling—which tends to flatten the silhouette—is out. The detailed hat is usually the best choice—not a tilted or wildly dipping hat but a sure shape with more trimming than a larger head can take. As for the waistline: emphasis here depends on height as well as on waist-span. A short woman should pass up the world of interesting belts, and play accessories around her throat and face, instead. The jewel on a ribbon, the knot of fresh flowers centred at the throat, the jewel caught on pearls are, for her, what the waistline accent is for a taller, slim woman. As for leg-length: whether a woman is tall or short, any gain in skirt-length should also be a gain in heel-height. But a tall woman whose heel to knee length accounts for almost one-third of her figure is safe in the bold, flat-heeled country shoe or the ballet slipper that is a short woman's poison. *On the next pages:* An eye for detail in the secret life of Mrs. Tryon....

1

Here comes Mrs. Tryon

She has been shopping very hard; she wears a shiny yellow cab, matching license plate.



2

The banker-driver changes ten

Now it's a red Norfolk jacket in Forstmann's fleece. By Monte-Sano. $135. Bonwit Teller.

3

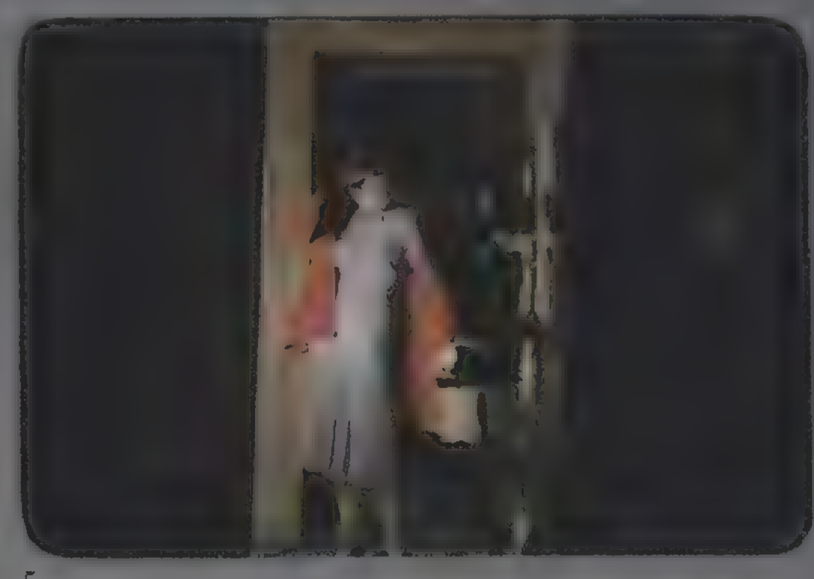
Wrong key? wrong door?

Right hat; bright hat. It's a beige straw toque; vivid feather swirl. To order, Lilly Daché.

4

This was the one all along

The gloves: longer, white doeskin by Kislav. $12. Best's. Cartier's key ring, pencil, keys.



5

Cold empty house. Thursday?

Longer jacket, pleated skirt. Onondaga rayon faille. Adele Simpson design. $70. Altman.

6

"Good to get out of your things"

Bag, $48, plus tax; Mark Cross. Silk scarf, by Glentex. $2. Arnold Constable. Cartier's gold.

7

"Oh, that's better"

New again: mid-high heels. Navy calf shoes, triplicate openings on the vamp. Henri Bendel.

8

Now she's really at home

After her day's shopping, Mrs. Tryon plans to collapse happily—but the hatbox distracts her.

9

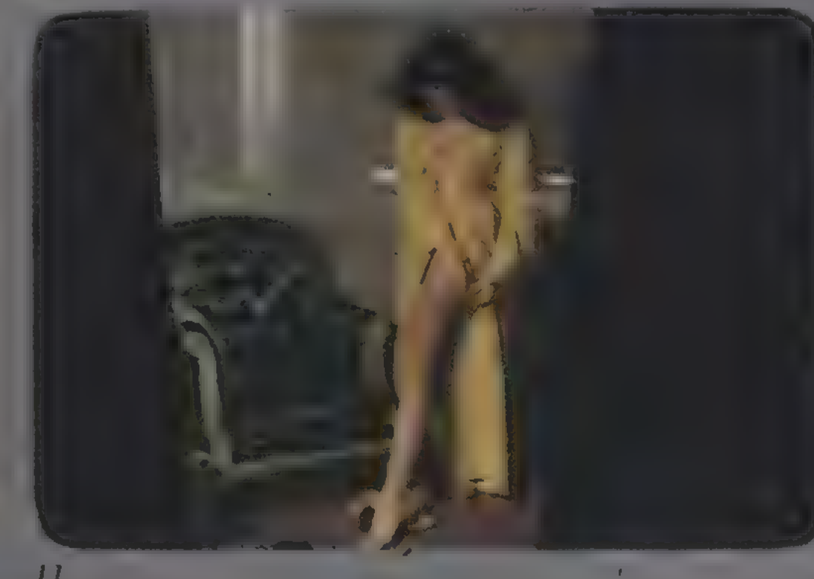
"Now let's see this thing"

The mules: pleated, crossed suède in a new high tone. $23; Delman at Bergdorf Goodman.

10

"Boo, you pretty creature"

Brash hat; cyclamen ribbons on a band, part pleated, part puffed. To order, Lilly Daché.



11

Mrs. Tryon is ready now...

The wrapper: pure wool squared-off. $65. Lenthéric Salon. Stockings by McCallum. Altman.

12

...to relax

For five minutes: feet high, flat-back relaxation. On her eyes, Aziza's herbal eye pads.

13

"But it can't be that late"

Well, there's no hurry; Mrs. Tryon is "practically ready, anyway—there is really very little to do."

14

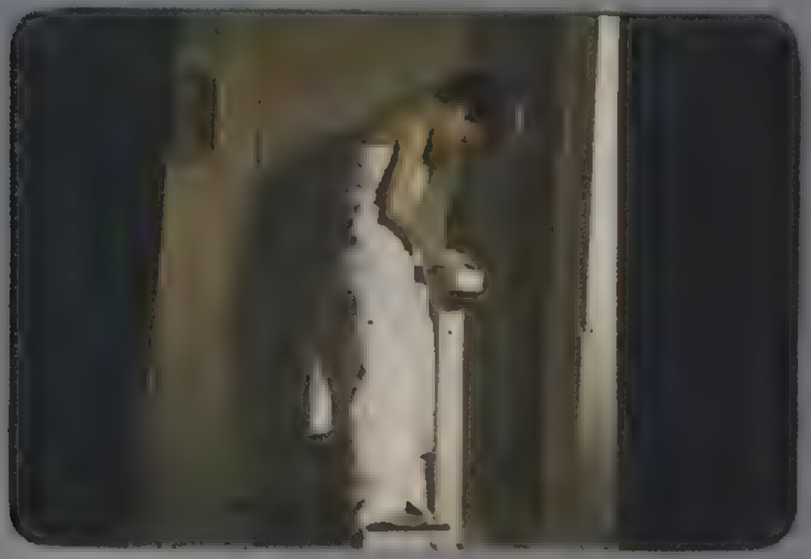
De Mille's been around here

Schiaparelli's "Shocking" cleansing cream, on her face; on Lewis & Conger's bath rack, $75.

15

"Now, my pretty pet"

Even in a hurry, she smooths her feet with pumice, creams them tenderly as her hands.



16

"Must have these scales fixed"

Weighing in, with 58" by 80" of the biggest towel, a Martex, from Lord & Taylor. About $8.

17

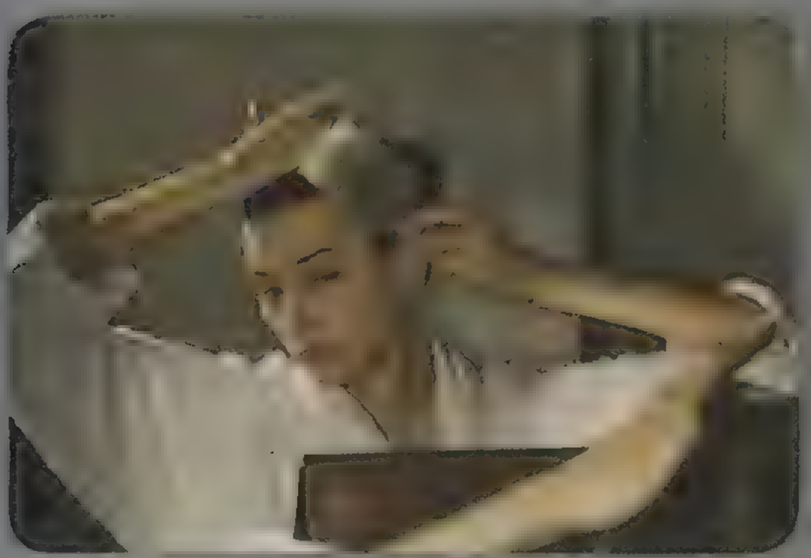
Mrs. Tryon makes a face

Very finely, she paints her lips. Her means: a brush, and Schiaparelli's "Shocking" lipstick.

18

Now she's making eyes

With another brush, she paints an uptilt to the corners of her eyes—a trick Nefertiti knew.



19

"How shall I wear it?"

Some very dutiful brushing with a Hughes brush, all-around bristles. $5, Lord & Taylor.

20

The critical question

After-bath robe of white towelling, at the time for to-wear decision. From Lord & Taylor, $15.

21

Private slice of cheesecake

Against an undecided background, pulling on Mary Grey "grey mist" nylons. Bonwit Teller.

22

But now that she's decided...

Thin-strapped black satin, very new shoes with closed toe, open heel. Urbanites, $26 at Altman.

23

Mrs. Tryon may even...

Edith Lances brassière, $18.50 from Saks Fifth Ave., Franco pantie girdle, $10 at Bonwit Teller.

24

...be dressed on time

Short-measure of taffeta; peplum: growing long in back. By Adele Simpson, $70, Saks Fifth Ave.

25

She decides on her turquoises

Her jewels: a deep heavy flower of turquoises, turquoise and diamond bracelet. John Rubel.

26

Now about the hat—

Perhaps this one: first she tries a black heavy veil with flowers wound up in it. Lilly Daché.

27

"Or maybe this one?"

Mr. Tryon is not enchanted—even by this next hat of black lace and roses. From Lilly Daché.

28

Ah, that's a lulu, Mrs. T.

Resolved: that a feathered tulle turban is the best for this dress. $30. By Madame Andrée.

29

"Darling, how do I look?"

Very well, indeed, in a Russian ermine, waist-high jacket by Maximilian. $1500. plus tax.

30

"Who could that *be?"*

The telephone is, of course, heard from just as they are leaving. It has an ominous ring.

31

"Yes, we're just leaving"

It's a very dear friend bound for the same party. She's about to deliver a killing blow.

32

"Oh, you're *wearing a* long *dress!"*

This puts a new light on the matter. In fact, she'll have to do something about it right now.

33

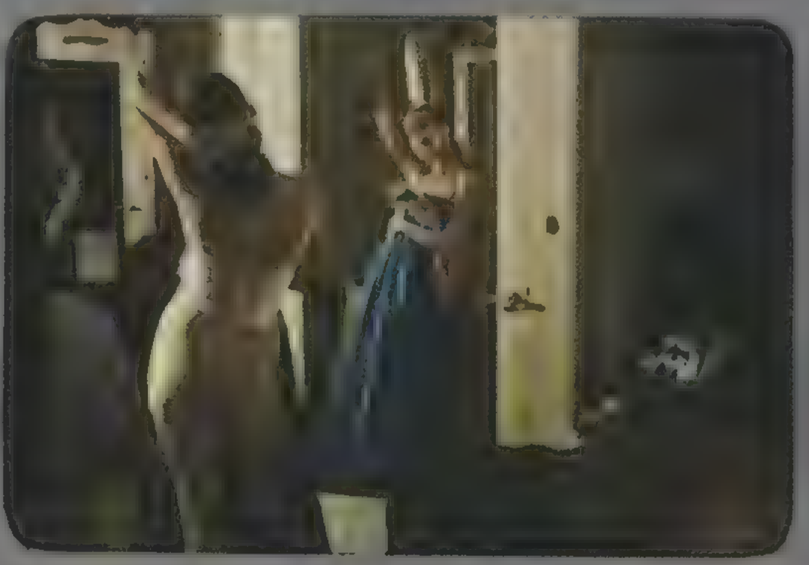
...here we go again

Off with the short dress and, more privately, with all that fine underwear. It's a new start.

34

Mrs. Tryon starts all over

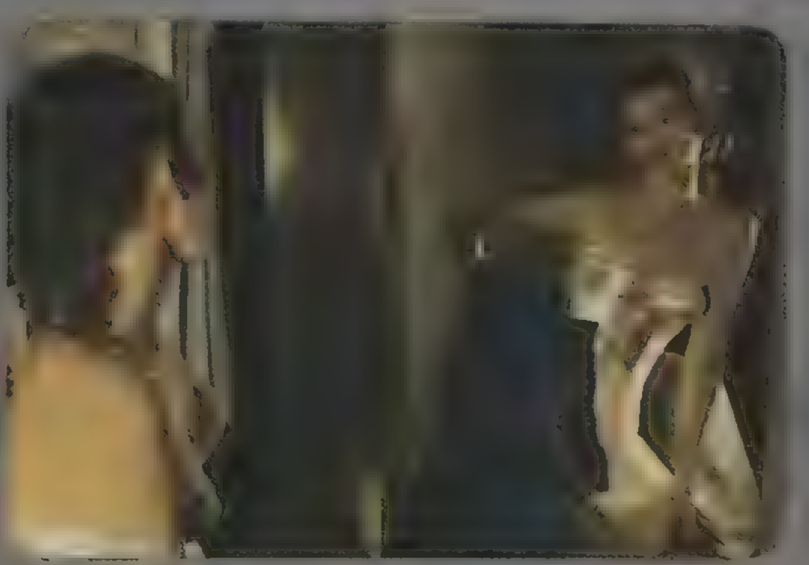
In the process her hair comes down—last straw. She is getting frenzied, her husband bored.



35

And makes another decision

while wearing a pantie girdle of elastic and nylon yarn, by Wispese. $7.50. Lord & Taylor.



36

"What about my hair?"

muses Mrs. Tryon. She wears: boned rayon satin brassière by Edith Lances. $19, Saks Fifth.

37

"I'll start at the other end"

With kid sandals of climbing straps, part gold, part silver. By Delman. $40. Bergdorf Goodman.

38

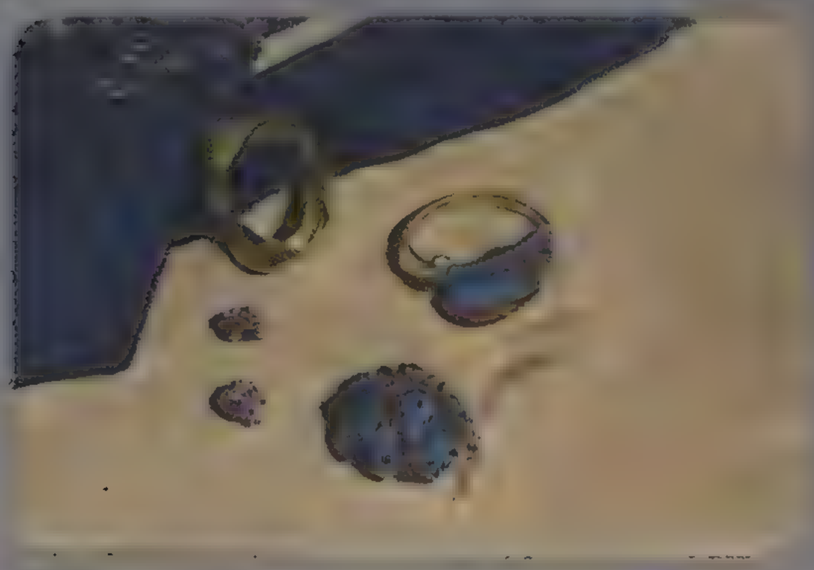
"I'm hurrying, darling"

She is—but with qualifications—there's still the problem of a coiffure for her bare-top dress.

39

Mrs. Tryon's inspiration

Well, it's worth waiting for. She draws one long curl over her bare shoulder, and clips it.



40

Mrs. Tryon's goings-ons

The secret of one woman's chic: the careful, bright piling of blue on blue, and red on red.

41

She changes her bag

Black satin, fitted. $63*. Elizabeth Arden. Silver sequins. $53*. Stein & Blaine. *Plus tax.

42

What's the matter with him?

The progress of poor Mr. Tryon's patience is clued by the glasses, the paper, the pillow.

43

"I'm almost *ready"*

Drawing on silk gloves, paillette-edged. Made-to-order by Maurice Rentner; Bonwit Teller.

44

"Now I'm ready"

In a Shantung dress, fired up with paillettes. By Maurice Rentner. $365. At Bonwit Teller.

45

"Well...almost"

It's a stray eyebrow now. Mrs. Tryon finishes her red and blue additions with yards of net.

46

"Men are always so slow"

The coat is wool; is back-belted; is buttoned in once, mid-waist. $165, from Lord & Taylor.

47

"Oh, I've forgotten..."

What, we'll never know—but if it's a rare old ivory bus-fare container, it's just as well.

48

"...But I'll go on without it"

"You're quite right," he answers, and firmly —and only 49 minutes late—leads her away.

What looks new

THE lengthening skirt, the lengthening line—drawn out by shadowy nylons, discreet, subtle in tone and delightful after years of almost uniform beige. The freed look of coats, fuller in back, springing softly from the shoulder blades, and longer than the longest day skirt; very new-season in cloth, unsurpassably elegant in mink, with an eye toward season-to-come. New: the loose look of longer, bigger, immaculate gloves. The close look of suit shoulders silhouetting your own; the neat look of a rounded, held-in waistline. The look of earrings—bigger, purer—a big stone, big pearl, or hoop. The look of a double-breasted, man-tailored suit closed at the neckline on pearls, gold, and your skin.

The good look of early-tweeds in town, under furs—worn with slender shoes, creamy pale gloves, a delicate hand-made blouse, pearls, a jewel, and an un-tweedy hat. Of crests pressed into gold—like clumps of sealing wax found in Midas' storeroom. Of a soft, really pretty dress made of men's-wear material. Of the elongated bag for the new, long silhouette: leather or satin, but more deep than wide, and carried by slender handles. The Guinevere look of a lace-rimmed handkerchief, hand-hemstitched, hand-spun linen webs—an impulse to the gentle voice, the quiet gesture.

The newness of the gentleman's-size handkerchief used by ladies. A huge chignon of tiny flowers in the evening. The fresh look of the little tweed, little fleece, jacket at night: pink, yellow, or white, to wear with a long or short black dress, and big, crushed-down white gloves, and a *rope* (not a *string*) of pearls. The scarf in a muted colour—say, ombré—sub-printed so that it just misses being a monotone.

The changed look of after-dark clothes, with firm demarcation in degrees of dressing: ankle-length cover-ups for the restaurant, the theatre; décolleté short-dress for little evenings; great, sweeping skirts, bare, bare décolletage for big balls, the private parties that have come again this winter. The look of white during the day—a white coat, white jacket. The very-particular-woman look of a white scarf at the throat of a dark suit; and the whitest gloves in the world. The new look of bright pink for fingernails—a wholehearted colour that has nothing to do with timid-pink. The look-again of the gold mesh bag at night. Of coloured beads again: bracelets mixed with pearls and chains; or bibs of bright jewel colours.

The gold-dusted look of gilt veiling at night, wrapped into a golden mass and held by gilded hairpins. The new-again look of the envelope bag. Of the occasional lowered belt, slung to a low waistline, shaped to the hips. The good look of shirt studs and big, gold cuff links (the latter might be former buttons found in an old-buttons shop and linked with a chain). The look of a thin—really thin—belt.

The sure look of hats of *legible* shape. A simple calot extravagantly covered with spun-candy roses. A cloche solidly covered (over and under) with masses of field flowers. A little roller made of white roses. A turban of stiff purple organdie. All, pure shape, really pretty, never fussy. The hat that looks new relates to the head. It can make a high-low sweep, but it never *leans* forward. And, as you'll see on the next page, the first-spring look of mauve hats now, to make you look and feel like a new woman....

PHOTOGRAPHED BY RAWLINGS IN RAYMOND LOEWY'S BEIGE APARTMENT

BLUMENFELD

New this spring

A turban of flowers (*Above*) Face framed in flowers, crown all covered in flowers, head ringed around in flowers. This year's head-fitting, off-the-face hat transformed into pale pink bloomings and green leaves. $75. Sally Victor: Marshall Field; J. W. Robinson.

A hat in mauve (*Opposite*) To start the spring...scaled, mixed mauves...to wear now in fresh prettiness with fur coats. Later: to accent a suit—black, brown, navy-blue.

Top: Heather flowers, mauve satin. About $55. *Centre:* Three kinds of mauve in a heather-fraught beret. About $45. *Below:* Mauve ribbon, woven to a close cap. About $50.

All by Hattie Carnegie. Also at I. Magnin; Neiman-Marcus.

A pale, pretty bowler

The good sure bowler shape...example of a year of down-on-the-head, brow-clearing hats...gone all soft and pretty for early spring, with featherings and flowerings of pale orchid. Indication: a season of simple, sensible shapes almost unrecognizably pretty, pastel. White Milan made-to-order, Bergdorf Goodman.

BLUMENFELD

A side-dipping turban

Down on the crown, side-lifted turban...all line and unbother, all praise for the face. This is a hat of definite shape, folded into exact lines... but compounded in pastels to be a gentle compliment.

In white straw with turquoise felt; $66. Lilly Daché design; also at Filene's; Seidenbach's.

HORST

Flower chignon

Things to remember

Something to make you act like a beauty—a flower garden shaped to the back of the head, close against smooth, smooth hair. Flowers by Forsum. Arnold Constable. Jewels, Miriam Haskell. Saks Fifth.

Keyed to a coin

Dinner purse; new size

Gold-threaded sweater

Country leathers

These are things to remember...the personals, the specifics which speak of the woman who wears them. Remembered by her for the pleasures of such belongings; remembered by her public because they can take on her quality; have the power of reminding.
Top left: *Long evening bag—long the deep way—on a gilded frame like a great change purse, unexpected, individual. In black rayon satin. Antique bracelet, diamonds and blue enamel. Gold cigarette box, gold Dunhill lighter. All from Bergdorf Goodman.*
Top right: *Collection of unusual coins—these: Chinese. Worn as the point of bright, the thing to remember on the absolute simpleness of a beige wool sweater, a grey flannel suit. The hand-finish for all this is natural pigskin gloves. All Bergdorf Goodman.*
Lower left: *Dinner sweater knitted in shades of fur browns, surprised with stretches of gold thread. Made-to-order at Henri Bendel.*
Lower right: *Saddle-colour cowhide bag, hazel pigskin gloves. Sure memory: the country and outdoors. Both from Mark Cross.*

Things to remember *(cont'd)*

Scarf in a ring

Little bag in three

Signet in gold

Fur cardigan: penguin style

Top left: *Scarf ring—an old fine trick to be reminded of. To be remembered above the dinner table on a white Benares silk scarf, glittered up by embroidered gold medallions. India Shop. The ring, massy, domed with diamonds, banded in gold. By Verdura.*
Top right: *The bag, quite unexpected and equally unforgettable: three suède pyramids, three sizes, three shades, growing from orange to taupe to beige. All in hand, all held together like flagons by a heavy gilded chain—right for town. At Lilly Daché.*
Lower left: *This person likes simple lines, a sort of relaxed elegance, no redundance, a spot of nice surprise. She wears this Russian broadtail cardigan of dress-suit black and white; gives the point stress with a black skirt, white shirt. Jacket; Esther Dorothy.*
Lower right: *An old crest, your own if you have one. The carved relief, an ancient motto marking back to pre-great grandfather. Made from a seal pressed into molten 14-karat gold. Ancestry thus pinned like an order at your waist. Made to order at Petit Musée.*

HORST

Gentleman's handkerchief

Remember...the handkerchiefs men carry, women like, borrow, wear; because of their very-bigness, fine Swiss cotton, hand-rolled hems. Now this, by Bloch Frères. Henri Bendel. Rhinestone studs, cuff links are by Kramer. Altman.

People are talking about...

PEOPLE ARE TALKING ABOUT...The March meeting of Foreign Ministers in Moscow...*War Is No Damn Good,* a book of drawings by Robert Osborn who is caustic, pointed, and funny...The crashing vulgarity of the musical "Beggar's Holiday," occasionally rescued by the dancing of Marie Bryant, by a few of the Latouche lyrics, and whenever possible by the imagination of Oliver Smith's sets.

PEOPLE ARE TALKING ABOUT...*Ferruccio Tagliavini, the Metropolitan Opera's new Italian tenor whose voice is heavy and rich and fine...*The Dim View, *a succinct and touching first novel by Basil Heatter...The compassionate, vivid, and significant autobiography,* The Forging of a Rebel, *by Arturo Barea, who was once the Loyalist "Voice of Madrid"...The fun of "John Loves Mary," the new Norman Krasna play...The new, appalling American opera, "The Warrior," with static music by Bernard Rogers and a libretto by Norman Corwin, who had Delilah stand over the bound body of Samson, singing "Disenfranchised," probably the funniest line in all opera. Liam O'Flaherty's anti-feminist crack from Paris: "The best idea I ever heard was to wipe out all the women in the world. Then man could stop working entirely. There is plenty of food and drink left for all of us until we die. But of course, there would always be one fool who would hide a woman, then it would begin again."*

PEOPLE ARE TALKING ABOUT...*Mister* George Marshall...The river of psychiatric novels...The beauty, power, and magnificence of the new Tamayo paintings at the Valentine Gallery...*The Roosevelt I Knew,* the new book by Frances Perkins, who has written it with perceptive intelligence and deep feeling...The soundness of Universal Military Training not only as training for an emergent future but as a reminder at the hearts of Americans that this is an uneasy world...The Viking Portable Library, a superb series of such anthologies as the recent *Portable D. H. Lawrence,* with its brilliant introduction by Diana Trilling.

PEOPLE ARE TALKING ABOUT...*The B.B.C.'s test of hypnotism via television; it worked so well it was immediately banned as a dangerous weapon...The magnificent photography and nervous excitement of the French-Italian filming of "Carmen"...The British rebuke to American movie-makers, suggesting better films or else fewer British distributors...The big Winslow Homer show at the Wildenstein Gallery...*

The Reids (*opposite*). Helen Rogers Reid is undoubtedly the most important woman in the newspaper profession. has been for a long time a notable power. After the death of Ogden Reid, Mrs. Reid was made president of the New York Tribune, Inc., and her son, Whitelaw Reid, succeeded his father as editor. In the photograph opposite, taken in her beige and brown old-fashioned office on the sixth floor of the Tribune Building, Mrs. Reid and her son are at her desk, to which she comes every morning exactly at nine o'clock. On the wall behind is a photograph of Mrs. Whitelaw Reid, her mother-in-law, and one of a cartoon showing Civilization faced with opposite signposts, one "To International Unity Against War" and the other, "To the Atomic Incinerator for All Mankind." At sixty-four Mrs. Reid, quick-faced, small, rather cozy, is a question-asker but a non-answerer, refuses most publicity, and has increased without ballyhoo the achievements and potentialities of women in many fields. Of her achievements she is pleased especially with the Annual Forum of Current Problems. Last year the Annual Forum of High Schools was started by her son, thirty-two-year-old Whitelaw Reid, who was a Navy flyer in the Pacific. So intense is the double Reid feeling for forums that now the *Herald Tribune* is the new sponsor of the radio program, "America's Town Meeting of the Air."

CECIL BEATON

Mrs. Ogden Reid and her son, Whitelaw Reid, the new co-chiefs of the New York Herald Tribune

People are talking about...two new hits

"Street Scene" and its great singers...Norman Cordon, Anne Jeffreys, Polyna Stoska, and Brian Sullivan

"Street Scene" *because it has the best fresh singing in the theatre now—because Polyna Stoska has a ripened, beautiful voice, because Norman Cordon, Anne Jeffreys, Brian Sullivan and others in the cast have richly trained operatic voices. Because this finely worked dramatic musical has extraordinary dancing, and because Elmer Rice's old play has kept its power with Kurt Weill's music adding to the dramatic impulse, giving it the violence of Italian opera. (There are moments, however, when the score seems like the best kind of movie background music.)*

"Finian's Rainbow" because it has a curious Irish charm as it walks a tight rope between unbearable whimsy and delicious fantasy. Because Ella Logan sings "How Are Things in Glocca-Morra" with a high clear note and because Albert Sharpe says he weeps at that "cheap Irish music," and because David Wayne, playing a leprechaun, avoids turning it into a disaster, makes it a triumph as he sings with Miss Logan, "Something Sort of Grandish."

GJON MILI

"Finian's Rainbow" and its enchanting singers... Ella Logan and David Wayne

News from Schiaparelli *(opposite)*

Dinner suit of satin and crêpe—the suit Schiaparelli wore with great success on a recent trip to New York—is, in itself, a sort of summary of her designing tradition. First, because it *is* a dinner suit, an idea which Schiaparelli has always championed; and because the black has more than a flick of her famous shocking pink; because it's bustled and jet-embroidered, takes a long or short skirt, makes the headdress a part—not apart. Sequitur: Schiaparelli's fourth dimension in design—a sunburst of scent named, as the emblem was during Louis XIV's reign, "Le Roy Soleil."

Nina Ricci's tulle coiffure

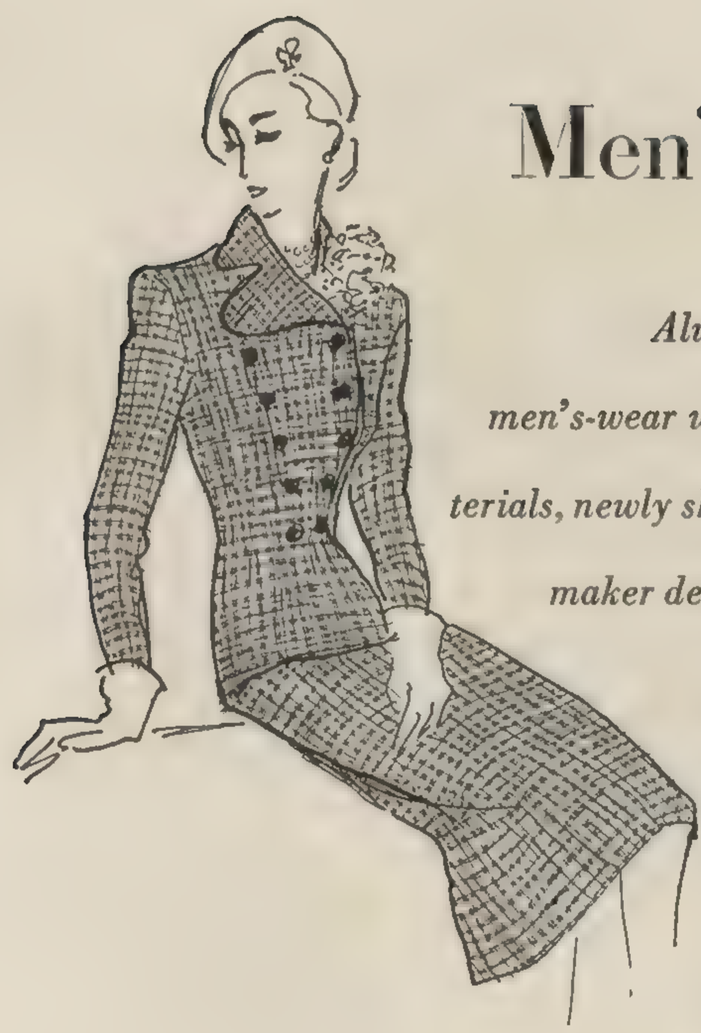
What Nina Ricci brought with her from Paris in the collection which she showed in America was the romantic flavour of a painting by Constantin Guys. Headdresses of tulle in tender colours to enfold a Psyche knot, to little-more-than tint the air. And with such headdresses, more of what is being worn in Paris these nights—little fur-bordered fichus, little fur-lined capes to cover uncovered shoulders.

HORST

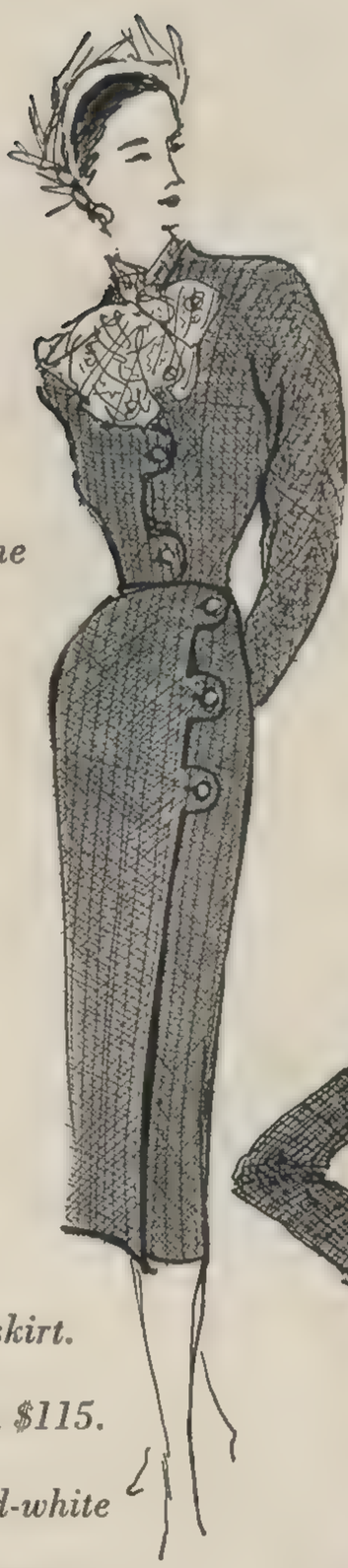
BALKIN

Precision plaid, precise suit

Men's-wear suiting cut on long lines—for a long life, urban and commuting. Flexible and hard-wearing; in a pedigree Glen plaid, blue on grey, by Swansdown. $60. Altman; Hutzler's; The Dayton Co. The blue in the suit reaffirmed by a blouse, Lenthéric's calf bag, Sally Victor's hat.



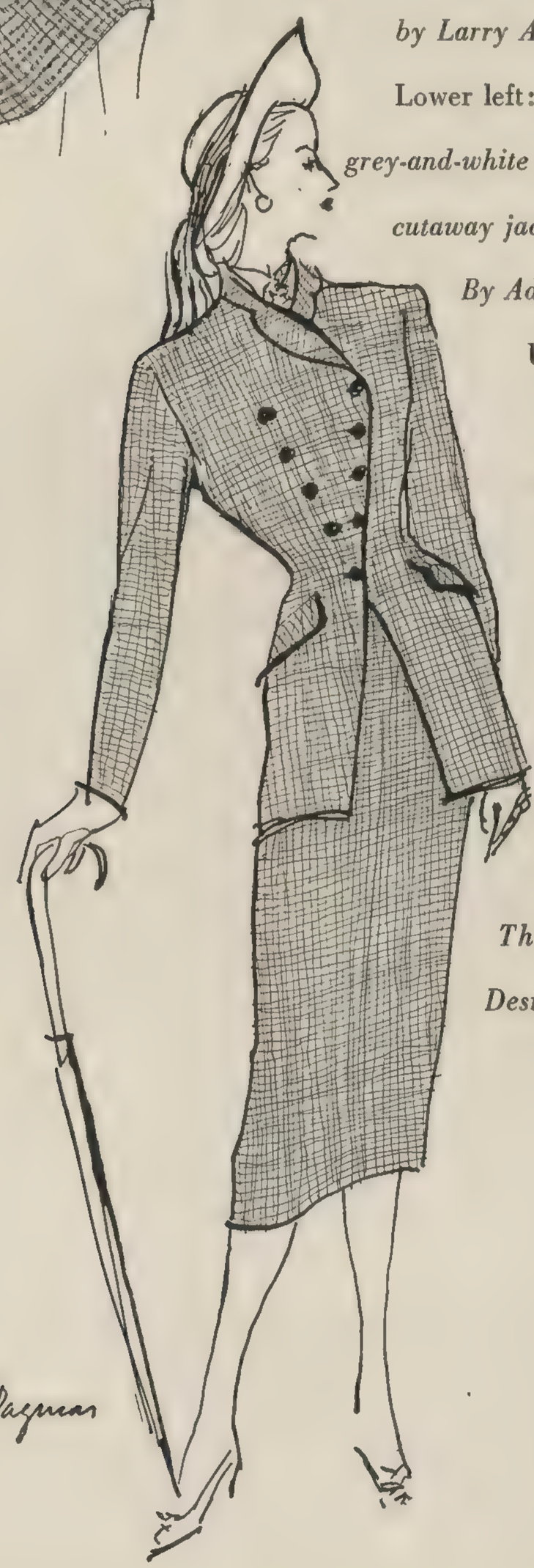
Men's-wear...preferred



Always loved: the quiet checks and half-lost stripes of fine men's-wear worsteds. Newly loved: these light dress-weight materials, newly shaped—soft and roundly tailored with dressmaker detail. Upper left: *Double-breasted brown-and-white checked worsted suit; shoulders natural—with attention focused on the plus-size lapels. $55; by Larry Aldrich. Jay Thorpe.*

Lower left: *A cleanly checked grey-and-white worsted for the long, cutaway jacket and slim, longer skirt. By Adele Simpson; Altman. $115.*

Upper right: *Black-and-white worsted sub-striped with a thin blue line; the dressmaker effect made by a short-cut bolero, the pink-and-blue silk blouse that shows a jabot. By Jo Copeland. $185 at Saks Fifth.*



Lower right: *Worsted mixture of navy-blue and white—prescribed for the city. The jacket, hipbone length; the skirt, slightly rounder. Designed by Handmacher; $50 at Lord and Taylor.*

Débutante galas

The big beautiful ball, with pretty girls floating in tulle like *Swan Lake,* is back for the first time since the war. Back again, along with balls, are two constants of a débutante's year—balloons for decoration and the Princeton Triangle Show. This winter everyone danced to "A Gal in Calico," and the girls wore off-shoulder and strapless evening dresses, the young men white ties, and the younger men black ties. All over the United States parents have been presenting their daughters at dinner dances, supper dances, tea dances, and, once again, balls. Five of the most important balls were given for Miss Ella Ann Widener in Philadelphia, for Miss Cornelia Davis and for Miss Lorraine Dresselhuys and for Miss Abby Rockefeller Milton in New York, for Miss Nora Martins in Washington. Seven hundred guests danced under red balloons in a ballroom hung with smilax, red poinsettias, and silver branches when Miss Milton made her début at New York's Ritz Carlton. Miss Dresselhuys at her party stood under flowering quince and a twenty-eight-foot camellia tree. The orchestra played sambas and foxtrots in one room, while red-coated musicians played swirling waltzes in another. The largest début party of the season was given by Mr. and Mrs. Peter A. Widener of Philadelphia for their daughter Ella Ann. While the older generation sat in boxes around the old Bellevue-Stratford ballroom watching their children's children rhumba under a North Pole canopy of spun-glass cloth, aurora-borealis lights glittered, and simulated snow fell. At every party there were guests coming from Washington, Baltimore, Philadelphia, and New York. But whether the party was a dinner for one hundred on the balcony of the St. Regis, an embassy dance in Washington, or a ball in Baltimore, the girls wore white or pale colours, wore tulle and taffeta, or satin, wore long or short white gloves, wore their hair to their shoulders. They wanted the boys to call them "terrific," to tell them they "had everything." They called the parties "sensational." And they danced until morning to either Meyer Davis or Emil Coleman—whirled to the Viennese waltzes, samba'd to "The Parrot," rhumba'd to "So This Is Love," danced to "Doin' What Comes Natur'lly" and the lovely old lilt of "Just One of Those Things," and sang the lyrics of the Princeton Triangle Show hit, "Higher Education."

Mrs. Cornelius Vanderbilt's ball for her débutante granddaughter *opposite*

With a certain end-of-an-era flavour, Mrs. Vanderbilt gave a coming-out party for her granddaughter in her house on upper Fifth Avenue, in stately gilt and boiseries, crystal and marble rooms. Pretty and rosy, the débutantes filed by, past the massed bouquets in the library, danced in the music room to Markels' orchestra, who had played for Miss Davis' mother, Mrs. Stevens, when she came out in the old Vanderbilt house.

CARSWELL

AT THE VANDERBILT BALL: MRS. CORNELIUS VANDERBILT IN HER NEW HOUSE, WITH HER DAUGHTER, MRS. ROBERT LIVINGSTON STEVENS, AND HER GRANDDAUGHTER, MISS CORNELIA DAVIS

MISS NORA YOLANDA MARTINS, DÉBUTANTE DAUGHTER OF THE AMBASSADOR OF BRAZIL AND MADAME MARTINS
One of the beauties of Washington and New York...
in white satin and lace. (By Sophie of Saks Fifth Avenue.)

Washington début

MRS. MILLARD TYDINGS with her father, *MR. JOSEPH E. DAVIES,* and *MRS. DAVIES.*

To dance at the Brazilian Embassy came not only the young but also the great figures of the diplomatic corps, for Senhor Martins is the dean of the corps. The débutantes, presented to the friends of the Martins, waltzed with ambassadors, admirals, attachés, boys from the Princeton Triangle show; later sat on the Embassy staircase for five-o'clock breakfast.

MADAME MARTINS, well known as the sculptor Maria, with her daughter, *MISS NORA MARTINS.*

MISS NANCY HARRIS, daughter of Mr. and Mrs. George U. Harris, and *MISS MELISSA WESTON,* daughter of Mr. and Mrs. Herbert Weston... two New Yorkers who came to Washington for the party.

MISS ANITA BARAIBAR, daughter of the Spanish Chargé d'affaires, Señor Don Germán Baraibar.

JEROME ZERBE

Washington début *(cont'd)*

Time out for supper and conversation:
CAPTAIN LAWRENCE ADAMS,
MISS LUCY HOFFMAN, MR. PERRY WHEELER,
MISS CLARE FAHNESTOCK.

SENORA ELISA MARTINEZ DE BELT,
wife of the Cuban Ambassador, Dr. Guillermo Belt,
on the Embassy's curved marble staircase.

MISS ELIZABETH EASTON with
MR. ARTHUR GARDNER, JUNIOR, and
COMMANDER CHARLES EVANS,
Naval Attaché for Air of the British Embassy.

MISS HELEN HARRISON, daughter of Mr. and Mrs. Leland Harrison,
dancing with Mr. Beat G. Notz.
Her father is United States Minister to Switzerland.

MISS CECILIA ELIZALDE
and her father, *SENOR DON JOAQUIN ELIZALDE,*
the Philippine Ambassador.

JEROME ZERBE

At dinner at the Brazilian Embassy before the dance:

MISS NORA MARTINS (foreground); at her left, *MR. ANTHONY CUMMING, MISS MELISSA WESTON, MR. PAUL RAMOS, MISS KATHLEEN DORRANCE, MR. WELLINGTON KOO, JUNIOR, MISS PATRICIA BAKER, MR. ANTONIO CASTELLO-BRANCO, MISS MARY DAMON, MR. THOMAS MURRAY.* At the far end of the table, *MISS ANNA MARIA MARTINS;* beside her, *MR. ARTURO RAMOS, JUNIOR; MR. SHAWN SWEENEY, MISS CARMEL SNOW, MR. SAMUEL MEEK, 3RD, MR. JAMES WILCOX, MISS ANN SWEENEY, MR. SAMUEL WAGSTAFF, JUNIOR, MISS NANCY HARRIS, MR. WILLIAM MANN.*

Vogue designs

Spring sewing for dressmaking

It is the sequel to caring a great deal. It means planning with imagination. It can satisfy the most persistent clothes conscience. Sewing takes time; this spring it means a straight line of thoughtful choice—from the time you first consider the new and now-returning wealth of materials to the fitting, when the final, new length of hem is decided.

If Spring Sewing is on your calendar, you join good company. Probably a quarter of the women in America right now are scheduling an important part of their wardrobes on a design for dressmaking basis. Whether you take the problem into your own two hands—or direct the nimble way of a good dressmaker—the chances are you'll be one in a million. The mathematical odds are 999,999 to 1 you will ever meet yourself. The chances are against any other woman's using the same design you do, duplicating your colours or the fabric you select. For this is the initial advantage of dressmaking—this freedom to finesse two good colours, sometimes a third —to identify a costume with you. Alterations-in-the-making are another. Corrections of slight figure deviations or imperfections are part of seeing through the needle's eye. The situation—and your dress or suit—is yours to command from start to finish.

Vogue shows ten dresses on the next five pages. Dresses to make, to have made—importantly, to have. Opposite is pure silk Shantung cut like a Chinese houseboy's jacket—longer and beltless over a roundabout pleated skirt. On page 162: a repetition of the longer-torso fashion note—this one for a full-scale evening; in net, shirred to a close mould—to a skirt on skirt starting full and low at the hips. Four variations of the long side-line, drapery to the rounded hip, are on page 163. On pages 164 and 165: four ways with navy-blue—any of these might be your alter ego—in navy now, rimmed with white—or in grey flannel, wool jersey, or wind-weight worsted; repeated for warm weather in Shantung, linen, or surah.

Made in silk: longer top; pleated skirt *(opposite)*

Make up your mind to make the most of silks—now returned, newly important. Have a first late-spring, early-summer, all-day dress in silk. Have the torso longer, in a semi-close line; the skirt pleated all around; the edge on neck and sleeves, delicate white handkerchief linen. Design No. S-4775 in silk Shantung, gold with rust. Underwrite it yourself with any tone-on-tone meld—Coro earrings and necklace, Altman. (Back view, sizes—page 206.)

HORST

Made for the day...draped

335

336

When you think a dress for spring, think along the lines of diagonal drapery. Here Vogue shows four new Designs for Dressmaking—all day, early and late; all draped to focus attention at the hips, real again and round.

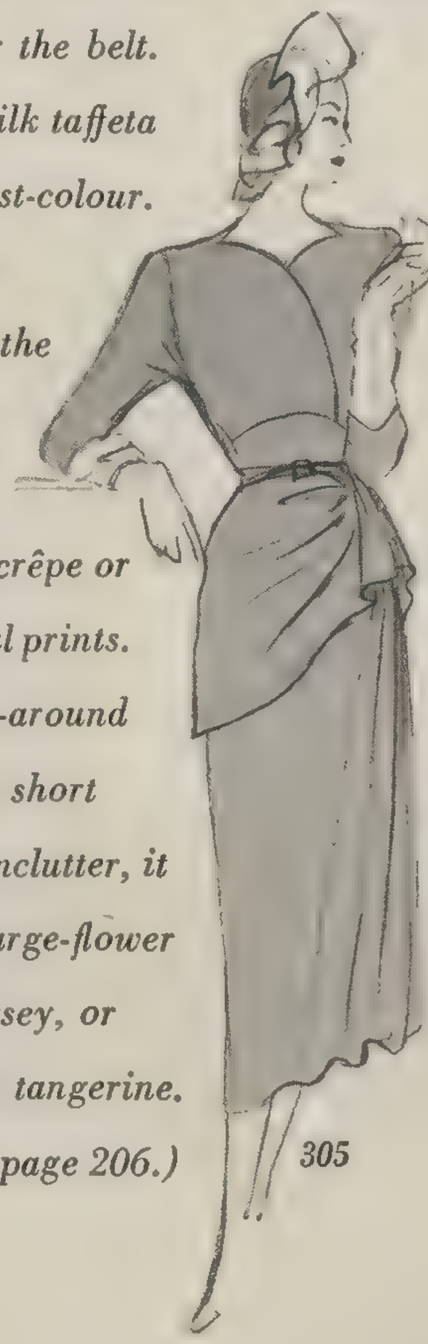
No. 335: Two-piece dress with a draped peplum—two diagonals drawn about the hips to meet centre front in a bow or under a clump of flowers. Make it in Shantung, wool jersey, or handsome crêpe—dark top, light skirt.

No. 336: Sleeveless late-day and dinner dress, draped to the side—to an extravagant loop over the belt. Make this one in heavy navy-blue silk taffeta or heavy and coarse cotton lace, toast-colour.

No. 305: Swathed and draped to the hip to echo a curving diagonal of the bodice. With a free-falling godet in the side of the skirt, this design would be excellent in navy sheer rayon crêpe or moss crêpe or one of the new geometrical prints.

No. 352: Classic top with a draped wrap-around skirt—the diagonal line broken at the hip by a short cascade over a belt. Almost prim in its unclutter, it will change character in an enthusiastic large-flower print or a classic design—with wool, with jersey, or with pure silk in deep green, palest pink, tangerine.

(For back views and sizes, see page 206.)



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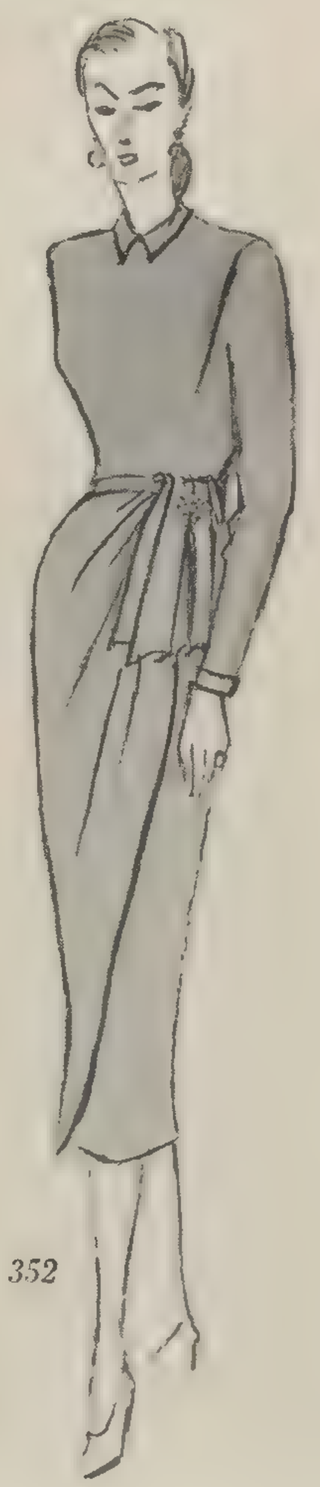


352

Made for a full evening... shirred net *(opposite)*

Make an evening of it—shoulders bared, long torso shirred to mould like a jersey—with a skirt-over-skirt starting full and low on the hips. Vogue Design for Dressmaking No. 6012 in American Silk Mills nylon net, frosted blue. With it a golden tassel necklace, gold and carnelian earrings from the Petit Musée. On the chaise, Maximilian's Silverblu mink cape; on the lips, Dorothy Gray's vivid "Trans-World" lipstick.

HORST

Vogue Designs for Dressmaking **Made...in navy-blue**

HORST

The jersey shift

The shirt frock

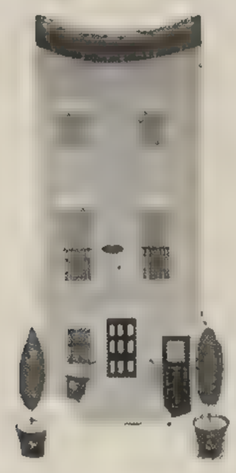
The side-buttoned suit

Four Designs for Dressmaking, each right for spring and later, with materials to elect as the thermometer climbs upward. A collection of lines that come clearest in navy-blue, that take white edgings of cuffs, collar, and white hats, bold, crushed down gloves. The side-buttoned suit: *through spring in tailor-weight wool jersey; for August days in heavy tussor. Vogue Design No. S-4769.* The shirt-frock: *in wind-weight wool for now-rising temperatures; in silk Shantung when the mercury marks 70. Design No. 5996.* The middy dress: *here in sheer wool. Possibilities later: silk Shantung, the skirt striped, the middy plain. The middy, Vogue Design No. 5995; the skirt, Design No. 5982. Back views, sizes on page 206.* The dress opposite: *now in wool jersey; for summer in tissue linen; or silk matelassé for little evenings. Vogue Design No. 5988.*

The middy dress

MR. AND MRS. GEORGE SCHLEE—SHE IS VALENTINA, THE DESIGNER

BALKIN



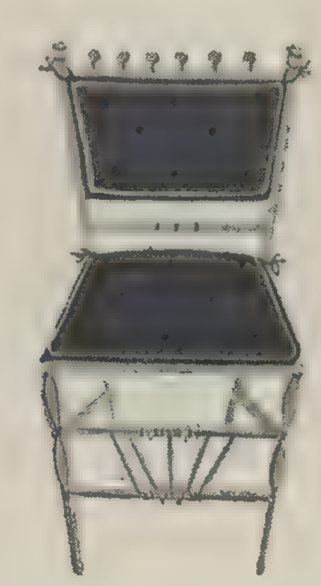
Entertaining Russians

At Mr. and Mrs. George Schlee's parties, the food, flavour, and décor is Russian

There's a Russian design back of the shining black door of Mr. and Mrs. George Schlee's house in New York...a pattern for entertaining that is as personal as the house itself. The background is eclectic and rather unique. An open stairway—red-carpeted—leads up to a dark green living room, its walls lined with paintings by Utrillo. Candles burn in crystal chandeliers and on consoles. Scarlet stools are like exclamation points. Low banquettes cluster around an overcrowded, short-legged table on which there is a giant bowl of iced caviar, wicker baskets of protein toast. There are platters of smoked salmon and

pirojki. There is vodka in antique bottles to be drunk from eighteenth-century cups made of Archangel silver. Petroff, the cook, often doubles as butler, but Mr. and Mrs. Schlee make a ceremony of the vodka and hors d'œuvres. For dinner, they ask a maximum of six or eight. Their menus, part French, part Russian, are always light. For instance, borscht served in Chinese bowls, *Kurnik,* a Russian chicken pie, endive salad, and Brie cheese. For dessert, they might serve unhulled strawberries to be dipped in a mound of powdered sugar. At Russian Easter, Mr. and Mrs. Schlee give a party which has become a tradition. The women are asked to wear white evening dresses, the men white tie. The host and hostess give each guest the three traditional Easter kisses.

In the beige dining room with its giant crystal candelabra, there is a sideboard covered with hot dishes: beef Stroganov and frankfurters à la Valentina. The table is garlanded with smilax. Cold dishes are decorated with spring flowers; the suckling pig wears a headdress designed by Valentina. There is lobster salad in cucumber boats and cold filet mignon, *pashka,* and champagne. Guests sit on little gilt ballroom chairs clustered throughout the house. Mr. Schlee sums up the party's success: "Mrs. Schlee is the best maid in New York, I am the best butler, and we work." *(Continued on page 219)*



SKETCHES BY VALZ

World of custom and sorrow

A chapter from "Christ Stopped at Eboli," *the famous Italian best-seller and prize-winner, to be published here soon—the life of the miserable peasants in the malarial south of Italy.*

BY CARLO LEVI

EDITOR'S NOTE: *Carlo Levi's masterly documentation of life in the Province of Lucania has won two important prizes, the* Premio Arianna of Mondadori, *and the* Premio del Corriere Lombardo. *(Farrar and Straus will publish it in April.) Well-known now as a painter and editor, Carlo Levi, who was born in Turin in 1902, took his degree in medicine in 1924, then helped to found an anti-Fascist, anti-Communist organization in 1931. He was twice arrested, later sentenced for more than a year to political exile in Lucania in the heel of Italy. While there, he wrote* "Christ Stopped at Eboli," *now translated by Frances Frenaye.*

MANY years have gone by, years of war and of what men call History. Buffeted here and there at random I have not been able to return to my peasants as I promised when I left them, and I do not know when, if ever, I can keep my promise. But closed in one room, in a world apart, I am glad to travel in my memory to that other world, hedged in by custom and sorrow, cut off from History and Government, eternally patient, to that land without comfort or solace, where the peasant lives out his motionless civilization on barren ground in remote poverty, and in the presence of death.

I arrived at Gagliano one August afternoon in a rattling little car. I was wearing handcuffs and I was escorted by two stalwart servants of the State with vertical red bands on their trousers, and expressionless faces. I arrived reluctantly and ready for the worst, because sudden orders had caused me to leave Grassano where I had been living and where I had learned to know the region of Lucania. It had been hard at first. Grassano, like all the villages hereabouts, is a streak of white at the summit of a bare hill, a sort of miniature imaginary Jerusalem in the solitude of the desert. I liked to climb to the highest point of the village, to the wind-beaten church, where the eye can sweep over an endless expanse in every direction, identical in character all the way around the circle. It is like being on a sea of chalk, monotonous and without trees. There are other villages, white and far away on the tops of their hills, Irsina, Craco, Montalbano, Salandra, Pisticci, Grottole, Ferrandina, the haunts and caves of the brigands; and beyond the reach of vision lies the sea, and Metaponte, and Taranto. I felt that I had come to understand the hidden virtues of this bare land and to love it.

The square was no more than a widening of the single street at the level stretch that marked the end of Upper Gagliano, the higher part of the village. After this stretch came a short ascent and then another downward slope through a smaller square to Lower Gagliano, which ended on the edge of a landslide. There were houses on only one side of the main square; the other

side was bounded by a low wall over a precipice known as the Fossa del Bersagliere, because in earlier days a captured *bersagliere* from Piedmont had been thrown down into the ditch by brigands.

It was dusk, crows were flying across the sky, and the gentry were arriving in the square for their customary gossip. Here they strolled up and down every day at this time, stopping to sit on the wall with their backs to the dying rays of the sun while they smoked cheap cigarettes and waited for the evening breeze. On the other side, leaning up against their houses, stood the peasants back from the fields, but the sound of their voices did not cross the square.

THE mayor recognized me and called me over. He was an overgrown, corpulent young man with a lock of oily black hair tumbling over his forehead, a yellowish, beardless face, and darting black eyes both insincere and self-satisfied in expression. He wore high boots, checked riding breeches, and a short jacket, and his hands were toying with a small whip. He was known as "Professor" Luigi Magalone, but he was only an elementary school teacher, and his chief job was to watch over the political prisoners sentenced to compulsory residence in Gagliano. This job he performed with gusto and zeal, as I soon had a chance to observe. Had he not been described by His Excellency the Prefect (he lost no time in telling me this in the emasculated falsetto voice that issued in a complacent squeak from his immense body) as the youngest and most Fascist mayor in the province of Matera? Upon this I had to congratulate the professor, and he in turn told me something about the village and advised me how to behave. There were quite a few political prisoners here, a dozen in all. I was not to see them; this was forbidden. Anyhow they were of no account, workers and such, whereas it was plain to see that I was a gentleman.

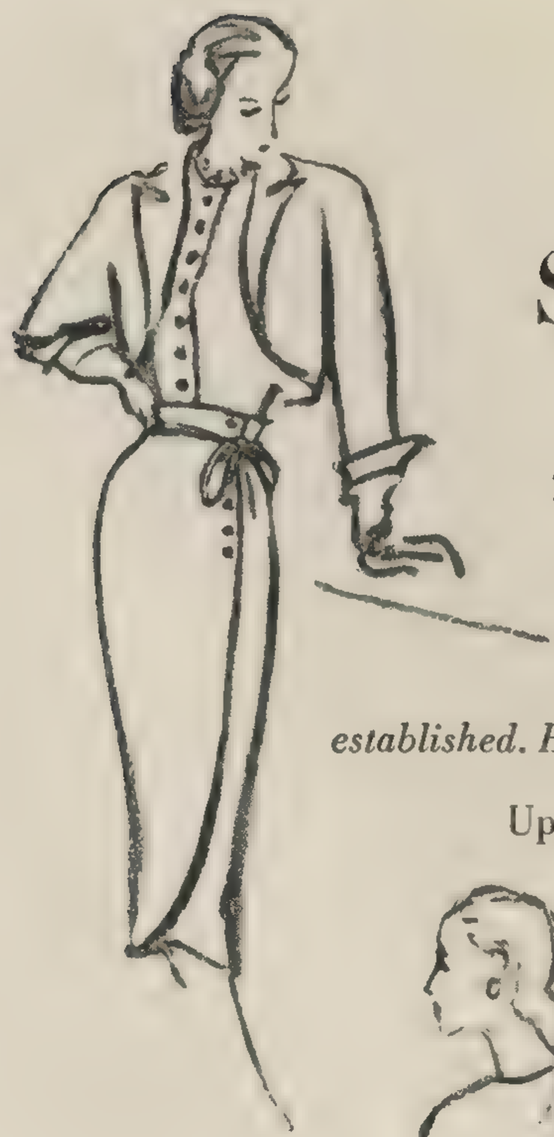
I realized that the professor was proud to exercise his authority for the first time over a gentleman, a painter, a doctor, a man of some culture. He too was cultivated, he hastened to assure me; he wanted to treat me well because we were of the same class.

His old uncle, Dr. Milillo, was just walking up from the other end of the square; he was the official practitioner. Dr. Milillo approached timidly. He appeared to be a little under seventy, with the flabby cheeks and kind watery eyes of an old hunting dog. There was an awkwardness in his movements that was natural rather than the result of his age. His hands shook and words came out brokenly between his upper lip, which was exaggeratedly long, and the hanging lower one. My first impression was that he was a good man gone completely to seed. It was obvious that he was not very happy over my arrival, and I sought to reassure him. I had no intention of practicing medicine. The doctor was visibly cheered by what I said and, like his nephew, he felt obliged to make a show of his culture, searching the corners of his mind for outdated medical terms left over from his years at the university. They were like war trophies forgotten in an attic. Only one thing was clear from his stammerings: that he no longer had the slightest knowledge of medicine, if he had ever had any. The glorious teachings of the Neapolitan School had faded away from his memory and melted into the monotony of a prolonged everyday indifference. Remnants of his lost ability floated senselessly amid the wreckage of his lassitude, on an ocean of quinine, the sovereign remedy for every ill. I rescued him from the dangerous subject of science and questioned him about the village, its inhabitants and the life they led.

"Good people, but primitive. Above all look out for the women. You're a young man and a handsome one. Don't take anything from a woman. Neither wine nor coffee; nothing to eat or drink. They would be sure to put a philtre or love potion in it. The women here will certainly take a fancy to you and all of them will make you such philtres. Don't accept anything from the peasant women. The mayor knows I'm right. These potions are dangerous. Unpleasant to the taste, in fact disgusting. Take care!"

ALAS, how many philtres did I unwittingly drink during the year! Of course I didn't take the advice of either uncle or nephew; every day I braved the peasants' coffee and their wine, even if a woman made them ready for me. If there were philtres in it they must have counteracted each other. Certainly they did me no harm; perhaps in some mysterious way they helped me to penetrate that closed world, shrouded in black veils, bloody and earthy, that other world where the peasants live and which no one can enter without a magic key.

The evening shadows came down from Mount Pollino. All the peasants had come back to the village, fires were lit in the houses, and from all around there were voices and the noise of goats and donkeys. By now the gentry had completely filled the square. The solitary doctor, the mayor's enemy, was consumed with a desire to make my acquaintance. He walked in ever smaller circles around and around us, like a diabolical black poodle. He was an elderly man, stout but of erect carriage, with pointed grey beard and a moustache that came down over a wide mouth full of irregular yellow teeth. The expression on his face was one of spiteful mistrust and chronic ill-concealed anger. He wore glasses, a sort of black top hat, a worn black frock coat, and frayed black trousers. He was swinging a huge black cotton umbrella which I often saw him carrying later, with great dignity, in winter and summer, sunshine and rain, open straight above his head, like a canopy over the tabernacle of *(Continued on page 207)*



Side-wrapped to the hip

The longest line in spring fashion is the diagonal. In a season interested in the long line and variations—when hips are real and the bean-pole look banished, the quick aside of drapery is established. Here are five ways with the side line, all effective.

Upper left: *Dress with bolero—a wrap-around skirt, curved to button at the hipbone. In navy-blue rayon sheer crêpe, bound with grosgrain ribbon. Ben Reig design at Saks Fifth. $155.*

Left: *Long over-blouse, draped to a full-scale hip-bow; worn over a straight skirt. In black rayon crêpe. $50. By Adele Simpson. Bendel's Young-Timers.*

Lower left: *The bias gesture to the hip, in black-and-white printed rayon jersey by B. H. Wragge. Bonwit Teller. Blouse, $15; skirt, $18.*

Upper right: *Harem drapery, bias from hem to the side belt, by B. H. Wragge. Bonwit Teller. Black rayon crêpe skirt, $18; blue silk Shantung blouse, $25.*

Lower right: *Drapery to the side of a slim black skirt—below a full-hipped jacket, pink and green on black. Ben Reig design by Omar Kiam. Lord and Taylor. $170.*

Side-wrapped grey *(opposite)*

Springboard for building up a spring wardrobe—to wear with either the white fleece short-coat or the sham chamois cloth coat on pages 178 and 179, gloves halfway to the elbow, a line-up of gold jewellery. Miss Sandra Payson wears the dress with the new line, long line broken by draping at the back of the skirt; in grey wool jersey with a marginal note of white at the neck, white buttons. Jo Copeland design. $90, at Saks Fifth Avenue.

HORST

Side-buttoned, back-wrapped

HORST

Two sides of the side line

Carib countries

Notes on Colombia, Venezuela, Panama...on the drums of joy, and a drowned city—by the famous Colombian writer and diplomat,

GERMÁN ARCINIEGAS

On the fiery coast of the Caribbean, where the sun burns every day of every year, a new dance has come into being: the *Porro*. It is not a black dance, but a dance the colour of clove and cinnamon. In Africa it would have been made up of mystery and terror; here it is joy dancing under a blue sky, beside a blue sea. The verses of the songs which accompany it have wit and good humour; they strike sparks from the sloe-black eyes of the supple dancers.

The *Porro* is the dance of Barranquilla in Colombia. The sailors and tourists from the United States go to the Grand Hotel Tropical of Barranquilla just to dance the *Porro*. When they get back home the chorus keeps dancing through their heads: "The alligator is leaving...for Barranquilla..."

The great thing in Panama is not the *Porro;* it's the drums. From noon until the next dawn all over Panama one can hear the throbbing invitation to the dance: "Take me, I want you to take me, Where the drums beat joy, Take me, I want you to take me, Where the drums beat joy..." That is the way things go on the Caribbean coast.

The Caribbean has a heady quality, like the rum of Jamaica or Martinique, like the rum of Colombia, Venezuela, Panama. When the breezes blow, and the sailboats slip over the bays, there comes a desire for small crazy adventures. Or big adventures. There is not a spot along the coast, not an island, from Venezuela to Panama, that is not decked out with pirate stories. When you live in these climes, you understand very well why seamen in the sixteenth and seventeenth centuries turned pirates, hoisted their white or black sails and fell upon the Spanish galleons. Hawkins put in at Puerto Cabello in Venezuela to sell his cargo of blacks; Drake carried off even the church bells on the visit he paid Cartagena; and Morgan left Panama a checkerboard of smouldering ashes. They couldn't have done anything else in those times and in these places.

Of all this, the memory remains in the proud walls and fortresses that the kings of Spain built to defend their New World possessions. They are girdles of dark stone like the fortifications of feudal Europe. The greatest fleet assembled by eighteenth-century England once sailed into the waters of Cartagena; but its admiral, Vernon (whose name is commemorated in Washington's Mount Vernon), had to bow out again, and admit defeat. Behind the walls, the defense was directed by a Basque general who was minus an arm, a leg, and an eye. But he couldn't help seeing how strong were the stones of Cartagena....

To see Cartagena today is to see all the history of those heroic times turned into monuments of stone. The bay has two approaches: Boca Grande and Boca Chica. The Spaniards, to make assurance doubly sure, filled in one approach and for the defense of the other erected a fortress in the sea, connected with the mainland by an underground tunnel. On shore they built more fortresses; around the city they threw up a wall so wide that cars can now travel on top of it. They raised a hill, honeycombed with subterranean passages. And as if this were not enough, in the middle of the city they built a palace with carved doors as big as those of a church, and barred windows like those of a jail. There the tribunal of the Inquisition examined anyone suspected of harbouring heretical ideas, and in the torture chamber extracted from him either the truth or his tongue. Today the girls who come down here on vacation from the North American *(Continued on page 188)*

One bare shoulder; one draped hip *(opposite)*

Designers find ideas for prints in many things—many places. Cadwallader, working from the idea of Leigh's new "Desert Flower" perfume, used soft stripes and sand-coloured silk, scattered the whole with tiny oasis flowers. The dress is for dinner—after sand and sun. Now for California—here, when summer comes. It calls for bronze skin, gold sandals. Dress and perfume at Lord and Taylor; T. A. Chapman; The Blum Store.

RAWLINGS

5′4″

The illustration of a point: full measure of fashion, complete and abridged, planned on a small scale, photographed on one of Vogue's fashion editors, Mrs. A. Moore Montgomery, who is five feet four, and dresses to her proportions. The suit is black wool. The skirt is straight, longish; the neckline is small, close, without a collar. With the suit, small bag, small hat. Suit by Diminutives, Inc. $50. Bonwit Teller; I. Magnin; Woodward and Lothrop.

On a small scale

Clothes for the small woman,

scaled for her,

for her size,

to her advantage.

Black rayon faille jacket, wool skirt. Varden Petite, $45 at Altman.

Black spun rayon square jacket and skirt. VardenCasuals, $35 at Altman.

In the world of ready-made fashions, the woman who is 5′4 or under is considered a "little woman." Until the past few years, she shopped long—only to be plagued by ready-made clothes that often needed to be completely remade; by designs that lost their meaning when cut down to her own size. Now, as you see illustrated on these two pages, she can find clothes that are designed and cut to this smaller scale; that fit her ideas *and* her proportions. But important as it is, a suit or dress that fits is only the beginning. For the small woman needs to train her eye for proportion, not only in skirt length, in shoulder width, in the size of her hat, but also in her accessories. Her jewels, the way she wears her scarf, even the size of her handbag, all have a part in making a balance, a proportioned picture. This year there are several currents in fashion which are flowing her way—normal shoulders, longer skirts, head-fitting hats, smaller handbags, monotone suits—all good fashion and all especially good for her, her fewer inches.

Soft, hyacinth blue Milliken wool suit. By Varden Petite, $45 at Altman.

Navy Juilliard wool gabardine, "Petite Parisienne," $69 at Saks Fifth Ave.

Rayon jersey, side-draped, long lines. By Varden Petite, $50 at Altman.

HONEYMAN

Young ideas...suit ideas

On the next three pages there are seven examples of young new suits in the new young fashion: pale tones in the city; compounds of colour and of cloths.

These are further notes to suit-wearers. If you are one of the young and the many who have an affection for suits, you have known since time—by your clock—began, about grey flannel, black and city, or tweed and country suits. You know perfectly well that there's no reason to stop there...might even have a whole closet of the lovely things. Here are assembled for your particular edification some of Vogue's more advanced theories on what-next in young suits. To start it off: on the next three pages are some very new, very spring-coming variations on suits. Going on from the ones you probably already have...the dear solid-tone suits, of equal parts, and cleared colours...here are others that make a point of epicure combinations of fabric, of additions in light neutrals...a sharkskin jacket and a wool skirt; a suède skirt, fleece jacket...off-whites, browns, yellows, rusts worn at least two to the suit, used in even greater complexities (perhaps with an added scarf) by a practiced hand. Next thought—to put a new idea in a tailored suit, even a *very* tailored suit: wear the jacket open over a blouse whose neckline is cut good and low. This is for full-day as well as afternoon. Then add pearls, chains, or a motley of short necklaces way up at the suit collar. Or: Let down the scarf you have been doing up to your ears. Tuck the ends of it into the low-necked blouse in a very soft and slightly swan-necked way and pin it there with stickpins or clips. This kind of look is obviously not a bit manny—a Very Good Thing in this year's fashion eye—the follow-up for it is to wear shoes with something in heels, pretty pointed toes; longer gloves wrinkled down over the wristbone; a bag only as big as you need, in your hand; your hair and hat, both neat, close to your head.

FRANCES MCLAUGHLIN

Stripe to stripe

Brown laid on white—right in town. The pale look, longer jacket, slim, slit skirt...all news. Junior Deb. $45. Jay Thorpe; Marshall Field.

Suit: quite pale, quite young

Quite pale; quite young

(continued)

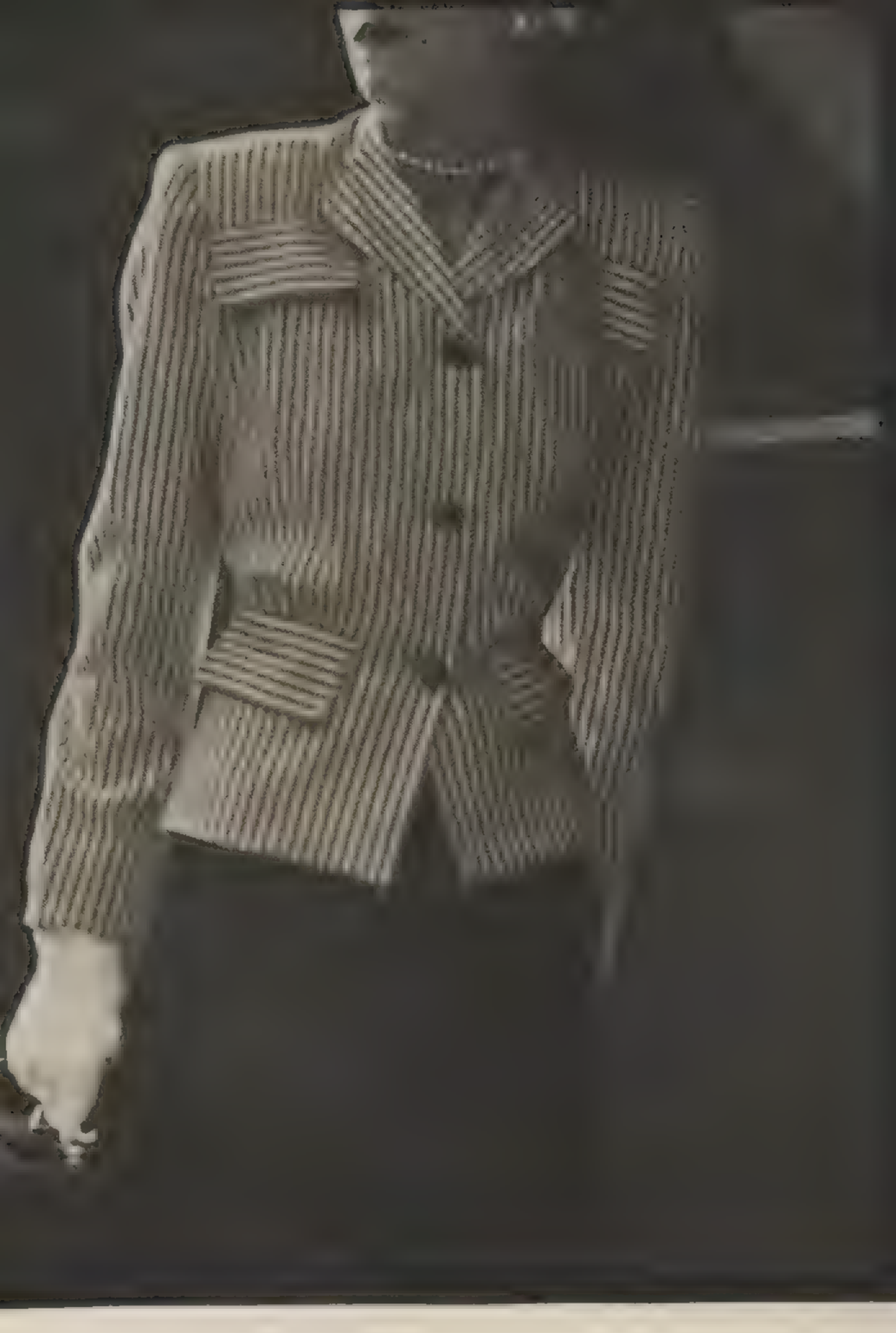
The news in young suits is the pale look —complete; or, pale jacket and dark skirt

Black stripe on white

Above: *Pale cardigan suit; ripple back, longer jacket. Wear it with its own skirt or grey. Leeds Ltd. About $40, Russeks.* Below: *Three-quarter coat for over-all wear. Suède cloth with picked-out pockets. Junior Deb. $40, at Franklin Simon.*

Chamois-yellow over grey

FRANCES MCLAUGHLIN



FRANCES MCLAUGHLIN

Brown chalked on white

Above: *Jacket in Miron wool, easy at the shoulders, formed at the waist; brown skirt. By Ellen Kaye. $30, Russeks.* Below: *Double-button blouse-top in wool with a small Chinese collar, wider sleeves. Judy 'n Jill. $30, Lord & Taylor.*

Crisp white, grey below

Above: *Rayon gabardine jacket, Resloom treated for crush-resistance, $20; pleated grey flannel skirt, $11, McCreery.* Below: *White fleece—curved. Junior Deb. Under $40, Arnold Constable. Doeskin suède skirt, $25. Miller's Equestrian Shop.*

Cross-stripes on white

Pale top, rust skirt

Spring skiing in California

At Sugar Bowl, at Yosemite, and at Mineral King, the spring snows are deep and powdery, the sun warm and piercing...a skier's haven and delight

Spring finds skiing at its best in the Sierra Nevadas. Hannes Schneider, after making a tour of the West last summer, called Sugar Bowl the best ski place in California; but for spring skiing it is the best ski place in the entire Far West. Five to seven feet of the twenty-foot mid-winter snow stays on the mountains through April and into May. A light powder snowfall is not uncommon in late March or early April; and because the Sugar Bowl is far enough inland, there is little fog or dampness to rot the snow underneath, making it soggy and heavy. The weather is glorious, crisp in the morning and evening, perfect for sun bathing in the middle of the day. Skiers stay at the Sugar Bowl Lodge or visit friends in one of the fourteen houses that have sprung up since 1939.

"Ski huts" These houses are more than ski huts. The families who own them shuttle back and forth from San Francisco, all year long. Around the middle of December they arrive with dogs and children to dig in for the winter. Day after day, sleds are pulled past the Lodge carrying in unperishable winter provisions. On week-ends they bring in perishable delicacies. By Christmas time, everyone is well settled. The very young, Heide Elworthy, Nancy Bacon, Wiggs Jones, and Jim McIntosh; the somewhat older, Shirley and Merrill Brown, Wellington Henerson, and Mortimer Fleischhacker; and the grown-ups, Mrs. Mark Elworthy, Mrs. Edison Holt, Mrs. Brooks Walker have started their serious skiing for the winter. Whole families go out, no matter what the weather, almost every day. The houses at Sugar Bowl vary in architecture from Gerald Gray's Tyrolean chalet to Winston Cowgill's straightforward Western mountain house. Several were built by William Wurster, one of the best designed for Jerome Hill. Every beam and stone of it, however, was mentally placed by Mr. Hill, since the house was designed by him to be his home—the place where he would hang his Bonnard, his Villard, and his De la Frenet; a place to store one of the finest collections of French wines owned by anyone in California. A place to *live*, winter and summer, with plenty of bedrooms, a perfect kitchen, a workshop, a sun-bathing deck, and a large dining room-living room.

Skiers' routine At eight every morning the thirty-two-hundred-foot electric chair lift starts running. There are six good ways to go down; the Donald Duck Run, the Eagle Run, Crows Nest, Meadow, the Face, and the Sugar Bowl Run. The best skiing in the spring is here on the face of the mountain. At ten-thirty everyone moves over to the Eagle Run to catch the corn snow on Avalanche Slope. Only the long noon sun which softens the snow brings skiers indoors. Then off come ski trousers and on go bathing-suits, or play suits. For those who have been running down the mountain since eight o'clock, this is the time for lunch and sleep. Then as the snow tightens up, the skiers go out again until six. In the evenings *(Continued on page 220)*

Spring snow, spring sun ...at Sugar Bowl in the Sierra Nevadas *(opposite)*

Mrs. Richard Walker (right) wears trousers in the St. Anton tradition, meticulously tailored by Bullock-Jones. She and Miss Dale Cowgill (down slope) come to Sugar Bowl from San Francisco; Miss Cowgill's family, Mr. and Mrs. Winston William Cowgill, have built a ski house on the slope.

HERBERT MATTER

Do you know your "Oklahoma"?

The revised laws and some controversial points, clarified by the man who wrote the rule book for New York's Regency Club

OSWALD JACOBY

OKLAHOMA is just about the most exciting card game I have ever played. Every hand is interesting, every play interesting. Although Oklahoma is really nothing but a streamlined version of that old game, Liverpool Rummy, Pinochle Rummy, or Michigan Rummy, it has its own rules and now its revised rules. These *Revised Rules* are printed here with the permission of the Regency Club.

THE REVISED LAWS OF OKLAHOMA

I. *The Cards*

1. The game is best adapted for 2, 3, or 4 players.

2. Two standard decks of 52 cards and one Joker are shuffled together and used.

II. *The Deal*

3. Players cut for deal and choice of seats, low deals the first hand and has choice of seats, next lowest second choice, et cetera. For the purpose of the cut only the Joker is the lowest card, then Deuce, Trey, et cetera; the suits rank upward: Clubs, Diamonds, Hearts, Spades.

4. Each player is dealt thirteen cards, one at a time, the next card is turned face up and becomes the Upcard, the remainder of the pack becomes the Stock.

5. A player may not look at or pick up any of his cards until the deal is completed.

6. The winner of a Hand *(the player who melds out; see 8 and 9)* is the next dealer.

III. *The Play*

7. The players play in turn, commencing with the player to the left of the dealer. A play consists of three parts: (a) the Draw, (b) the Meld [optional] (see 11), (c) the Discard.

8. Play continues until a player melds out, or until the player who draws the last card from the stock completes his play: this is called a Hand.

9. The player who melds out *must complete his play by making a discard.*

10. A player may only meld or add to his melds when it is his turn to play.

11. A meld is either:

(a) a sequence of three or more cards of the same suit. In melding a sequence an Ace may be either high (Ace-King-Queen, et cetera) or low (Ace-Deuce-Trey, et cetera).

(b) a set of three or four cards of the same rank, regardless of suit.

12. A player may add cards to either or both ends of a sequence except to the Ace. He may also add one card to three of the same rank. Four of the same rank is a closed meld. A player may only add cards to his own melds.

13. Deuces are "wild" and may be used to represent any card in a meld. Once melded, a Deuce may not be replaced.

14. The Joker is "wild" and may be used to represent any card in a meld. A player when melding the Joker must announce the specific card it represents *(see 17, 21, and 22).*

15. The player to the left of the dealer may pick up the upcard, but must place it at once face up on the table as part of a meld. He may also lay on the table as many additional melds as his hand may contain. His turn to play ends with the placing of a discard face up where the upcard previously had been.

16. Should the first player not take the upcard, each player in turn has the option of taking it, in accordance with the preceding law. Should it not be taken, the first player (the one to the left of the dealer) then takes the top card from the stock, and has the same rights as in 15, except that the card taken does not have to be melded.

17. The hand continues, each player in turn to the left either takes the top card from the stock or the top card of the discard pile. In order to take the top card of the discard pile, the player must either:

(a) place two or more cards from his hand face up on the table and add this card to them to form a meld,

(b) add this card directly to one of his melds,

(c) use this card to replace the Joker, should it be the card represented by the Joker.

18. Taking the top card of the discard pile *compels the player to take the entire pile.*

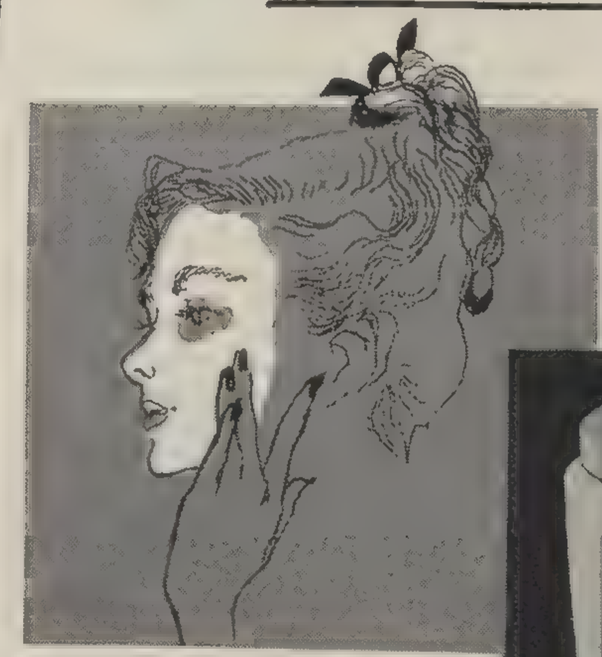
19. Discards should be placed one on top of the other so that only the top one is visible. Players may only look at the top discard *(see 44).*

20. A player melding the top card of the discard pile may not change that meld. *(Continued on page 195)*

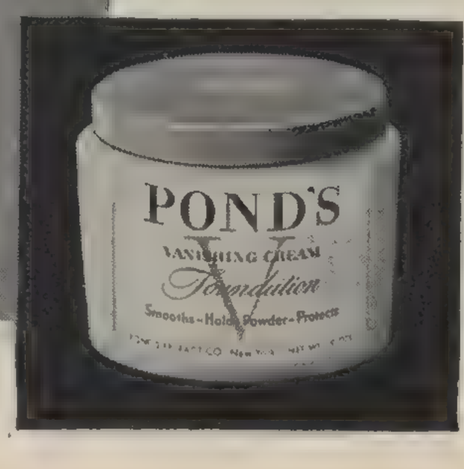
Mrs. George Jay Gould, Jr. goes to a theatre première

"Before I go out—always a 1-Minute Mask!"

Charming young Mrs. George Jay Gould, Jr. is greatly admired in New York society for her willow-slim grace and the camellia perfection of her skin. "Always when I'm dressing for an important evening," Mrs. Gould says, "I give my complexion a refreshing pickup with a 1-Minute Mask of Pond's Vanishing Cream. I know of no beauty treatment that pays such quick dividends as the 1-Minute Mask! Right away, it makes my skin look brighter and clearer—and so much softer! After a Mask, make-up is simply no problem at all. It goes on easily, smoothly—and *clings!*"



Smooth on a white mask of Pond's Vanishing Cream. Leave one minute. "Keratolytic" action dissolves off stubborn dirt and dead skin particles! Tissue off. Quick reward! A brighter, smoother skin!



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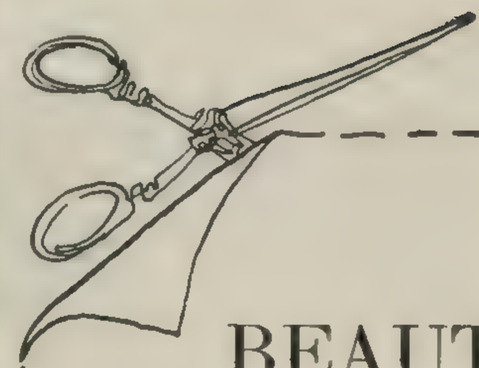
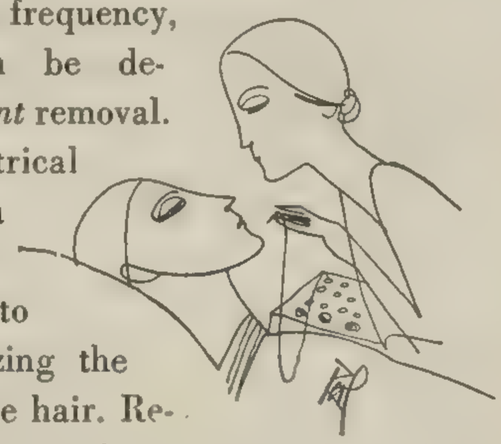


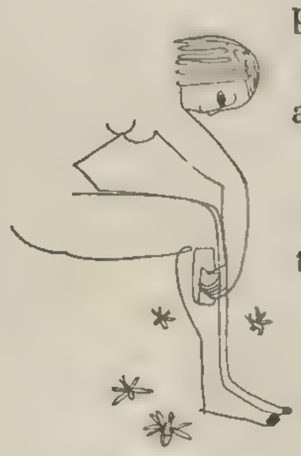
BEAUTY CLASSICS

XIII. SUPERFLUOUS HAIR

Of all ways of removing superfluous hair, only professional methods which employ electricity (variously called electrolysis, high frequency, electro-coagulation) can be depended upon for *permanent* removal. In these methods, electrical current passes through a fine, flexible needle inserted by the operator into the hair follicle cauterizing the papillae which nourish the hair. Reappearance of hair in the treated area means that a few papillae missed contact with the cauterizing needle or dormant papillae have become active. These hairs can be removed later.

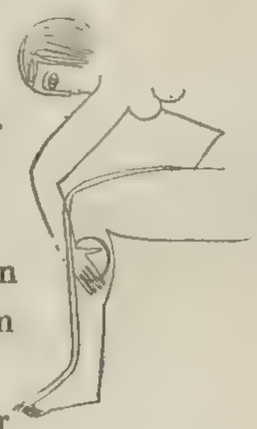


Other methods will remove superfluous hair temporarily....You can cover the hair with wax and rip off the wax strip and with it the hair which has been caught in the wax. It will be a few weeks before the next hair appears above skin surface, as it has to start a new growth from papilla outward.

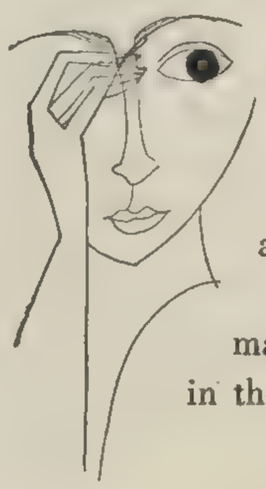


You can shave it off with razor and suds...probably the quickest method of all. Shaving will not stimulate hair growth, but, because the razor's edge clips off the hair shafts so sharply, the hair coming in seems stiff and bristly.

You can skim it off with a depilatory slicked over the entire area to be cleared of hair. Let the depilatory remain a few minutes to allow the chemicals to dissolve the superfluous hair; then rinse with water.



You can rub the hair off with an abrasive.... There are pads with a sandpaper finish and stone-like discs made for this purpose. Rubbed in a circular motion over the skin, they will sever the hairs at the skin surface and the new ends will be soft from having been worn off and not cut off.



Plucking out the hair with tweezers is the same type of sub-skin-surface removal as waxing. Of course, plucking is a much slower process of removal as you go about it one hair at a time. It was meant for precision work, such as the shaping of eyebrows, not for mass clearance of large areas. Always pluck in the direction in which the hair grows.

Who is she?

this woman whose young skin glows with clean freshness? Whose years are hidden behind a clear, smooth complexion? You...if you have discovered how DuBarry Cleansing Cream agrees with your skin...softens as it seeks out imperceptible dirt and grime. *Prove it to yourself.* Do as thousands have done at the famous Success School*. Use DuBarry Cleansing Cream to keep your skin flawlessly clean. Tone it with DuBarry Skin Freshener for an alive quality that makes men whisper, "Who Is She?"

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Wm. Penn Hotel, Pittsburgh
Ohio Savings Bank Bldg., Toledo
Cleveland Hotel Bldg., Cleveland
Netherland-Plaza Hotel, Cincinnati
Hotel Statler, Detroit

BRAZILIAN EMBASSY DÉBUT

(Continued from page 159)

MISS NORA MARTINS' COMING-OUT PARTY

MME. WELLINGTON KOO, wife of the Chinese Ambassador, Dr. Wellington Koo, at Miss Martins' début.

MR. AND MRS. EDWARD WILLIAMS, JUNIOR coming down the stairs; seated, *MISS IRIS SMITH, MR. CHARLES COLE.*

MISS ANNA MARIA MARTINS, daughter of Ambassador and Mme. Martins, sister of the débutante.

MISS KATHLEEN DORRANCE, of Houston, Texas, in an off-the-shoulder dress of lace-over-tulle.

COUNTESS IGOR CASSINI wore a strapless dress that combined two pale shades of blue satin.

JEROME ZERBE

MR. AND MRS. BYRON FOY. Mrs. Foy wore a covered-up dress of ice-blue satin and sequinned lace.

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It has the strength to hold jewels securely, and permits creation of large pieces without undue weight.

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CARIB COUNTRIES

(Continued from page 173)

colleges can go in and out of these fortresses and prisons taking snapshots and sitting on the cannons while they freshen their lipstick.

A couple of centuries ago, the watchtowers were used to scan the horizon for English, French, or Dutch raiders, and the flags fluttering from the enemy masts might have been those of the Devil himself: now from these towers men watch the waters for fish, and call out the approach of a school of mackerel or sardines. At the shout of the lookout, all the fishermen rush out of the houses and taverns, pile their nets into their boats, and run their sails. The sea seems suddenly to have sprouted wings.

SEA-LAKES OF THE CARIBBEAN

In the bays that were once the stage of brave encounters, today there is only the quiet ripple of waves. In Colombia we think that no more perfect bays exist in the whole world than those of Cartagena and Santa Marta. They are really two blue lakes, set around by hills. But in Venezuela, there is Puerto Cabello, so calm that the sailors say the boats can be tied up to the wharfs with a hair; and the lake of Maracaibo, whose shores ooze the oil that is the wealth of Venezuela, is a huge arm of the Caribbean thrust into the mainland.

The coast of the Caribbean, from the Guianas to Panama, has been a temptation ever since its discovery. Off Venezuela there lies a little island which will some day become a Mecca for tourists. It is crisscrossed by deep canals, where the sea sleeps under the silence of the overhanging mangroves. The history of this island, where the women were as brave as the men, and the men were the best fighters in America, is like a fairy tale. Its name is Margarita, which means pearl. The story of the pearls of America began there, and today the most beautiful pearls of Venezuela can be bought there. Columbus was the first to learn of these pearls, and because of this the conquest of America took a new course.

CUBAGUA—SUBMERGED CITY

Margarita abounds in the most delicious fish and seafood, but when the pearl-fishing season comes the fishermen forget everything else and dive into the sea, bringing up not only the "oysters of fortune" but tales of a submerged city. The city that was swallowed up by the sea was Cubagua, which lay across from Margarita. Cubagua was the centre of the pearl trade in the sixteenth century, and from Cubagua came the gems that still adorn the chalices of the churches in Spain and the robe of the Virgin of the Cathedral of Toledo. But one day the shore of Cubagua caved in and the whole city sank to the bottom of the sea. Even today, deep sea divers can see traces of the city's streets, and bring up fragments of household objects. When flying over the sea of Cubagua and Margarita, you must look down, for if the day is clear, the sea is calm, and luck is good, perhaps you will catch a glimpse of the drowned streets of Cubagua.

Paradoxically, the real temptation of the coast lies inland. Behind each port lies a nation that is today rising up full of promise and memories. Columbus himself thought, when he approached the mouths of the Orinoco, that he was at the threshold of the Garden of Eden. Sir Walter Raleigh was sure that the city of El Dorado was located there, and the gates of the Tower of London swung open to allow him to embark upon its conquest. Hudson was thinking of these lands when he wrote his marvellous prose poem, "Green Mansions."

We no longer can say that this is the site of the Garden of Eden, or El Dorado, or the fantastic dwelling of Rima that Hudson dreamed of. But here is that strange world of the tropics that stretches from the burning shores of the sea to the peaks of the mountains covered with snow the year around. When a plane flies from Barranquilla to La Guaira—the port of Caracas—the fixed point of reference along the coast is the sierra of Santa Marta with its snow-crowned peaks.

CARACAS AND BOGOTÁ

Taking an automobile in La Guaira, and going up by the splendid mountain road, in two hours you reach a city set among hills and crowned with flowers, where it is always spring, where the women have the grace and quietness of the mountains, and gardenias scent the air. This is Caracas, the birthplace of Simón Bolívar, the Liberator, from which this incomparable warrior set out in his youth to travel on muleback up and down the Andes, striking terror into the hearts of the soldiers of the King of Spain. Worn out by the war and the trials of peace, he came back to the shores of the Caribbean, to die in Santa Marta.

By plane it is two hours from Barranquilla to Bogotá. Here the climate is no longer mild, as it is in Caracas. This is a cold upland, eight thousand feet above sea level. The light is not so dazzling, and the fields that surround the city are as green as those of England or Scotland. The roads leading from the city are shaded by gigantic eucalyptus trees. The river twists lazily, like a huge golden snake, between willows that bend to caress it.

Four or five centuries ago the Indians discovered a salt mine here, and these same mines supply salt today for half of Colombia. With this salt the Indians bought ornaments and little idols of gold from neighbouring tribes. Many of these gold objects, marvellously wrought, have come to light in the excavation of the tombs of ancient chieftains. They have been brought together to form one of the most beautiful museums in the world, the Gold Museum in Bogotá. A little further from the city are the mines of the emeralds of Muzo, which, like the pearls of Cubagua, have lent a magic touch to the ornaments of Spanish churches.

Like Caracas, Bogotá is growing incredibly fast. It is a great city, but it preserves a Spanish air, like the capital of a vice-royalty that it once

(Continued on page 195)

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RULES FOR "OKLAHOMA"

(Continued from page 182)

21. A player may not change any melds made on any of his previous turns to play, except to replace the Joker:

(a) in accordance with 17c.

(b) by a card from his hand, after drawing.

22. A player having previously used the Joker in a meld may replace it with the card it represents, when it is his turn to play, and either retain it in his hand or use it in another meld:

(a) should the top card of the discard pile be the card he desires to substitute for the Joker,

(b) after drawing from the stock or taking the discard pile.

23. Melds made during the course of a play are tentative and may be changed around during that turn to play, except that no card once placed on the table as part of a tentative meld may be replaced in the player's hand.

24. A player must state the number of cards remaining in his hand, when asked.

25. The Queen of Spades may not be discarded except to complete the play of going out, or when a player only has two cards remaining, both Queens of Spades.

IV. *The Count*

26.

	In a meld on the table	*In hand*
Ace	20	20
King to Eight	10	10
Seven to Three	5	5
Deuce	Card it represents	20
Deuce, when representing Queen of Spades	10	
Queen of Spades	50	100
Joker	100	200
Hand-bonus	100	
Game-bonus	200	
Concealed-bonus	250 after game is over (*see 32*)	

27. In scoring a Game, each player's score, plus Concealed-bonuses and minus penalties, is taken to the nearest 100. 50 counts as an extra 100, 45 as 0. In case of a minus score ending in 50 points, player is charged the next higher 100 minus.

28. Each player wins from those with lower scores and loses to those with higher scores.

V. *The Score*

29. At the conclusion of a Hand (*see 8*), all the players are credited with the count of their melded cards on the table and debited with the count of the cards left in their hands. The player who goes out (melds his entire hand) receives a Hand-bonus of 100 points. Should no player go out, there is no Hand-bonus.

30. The Game ends at the conclusion of that Hand in which one or more of the players has attained a score of 1000 or more. The player with the largest total, not including penalties or Concealed-bonus, receives a Game-bonus of 200 points. Should there be a tie, the bonus is divided equally between the tying players.

31. Should a player meld his entire hand at one time and make a discard, it is known as going out "Concealed."

32. Should a player who has previously drawn and discarded go out Concealed, he receives a Concealed-bonus of 250 points to be added to his score at the conclusion of the Game. This bonus is not given to a player who goes out on his first draw.

VI. *Irregularities*

33. There must be a new deal should a card be faced in the deal by the dealer.

34. There must be a new deal should it be discovered that one or more players were dealt a wrong number of cards before each player has completed his first play.

35. Should a player in picking up his hand, expose an opponent's card, it is a misdeal.

36. Should a player deal out of turn and it be discovered before each

(Continued on page 196)

CARIB COUNTRIES

(Continued from page 188)

was. The insides of its churches glow with gold almost like those of Quito, and in the old Colonial House, now a museum, you can live again for a moment the days in which all life moved between the church and the vice-regal court accompanied by gossip and old wives' tales, and the tolling of the bells.

Between the coastline and the uplands of Bogotá lies a world that changes with the altitude. Every thousand or two thousand feet that the traveller ascends, he must put on more clothes. At sea level the comfortable costume is that of the beach in July, while in Bogotá women wear fur coats. It is a trip from summer to autumn, without tearing a single leaf from the calendar: all you must do is step on the accelerator of the car, and climb.

Landscape and customs change with the ascent; even the tone of voice changes, and the songs the people sing. Below lie fields of sugar cane and tobacco; above, wheat fields and pasture lands, and on the slope of the mountains are diaphanous white cities like Medellín, with its coffee groves, its fruit that is like honey in the mouth, and its women who seem to have just stepped out of a girls' school.

Below, on the coast, all the ships of the world call. Through Panama people of every nation pass, and the finest shops of oriental wares, comparable to those of San Francisco, are to be found there. Inland, the old Spanish tradition asserts itself, and in the uplands, when the bells toll, they might be the bells of Castile.

(Translated by Harriet de Onís.)

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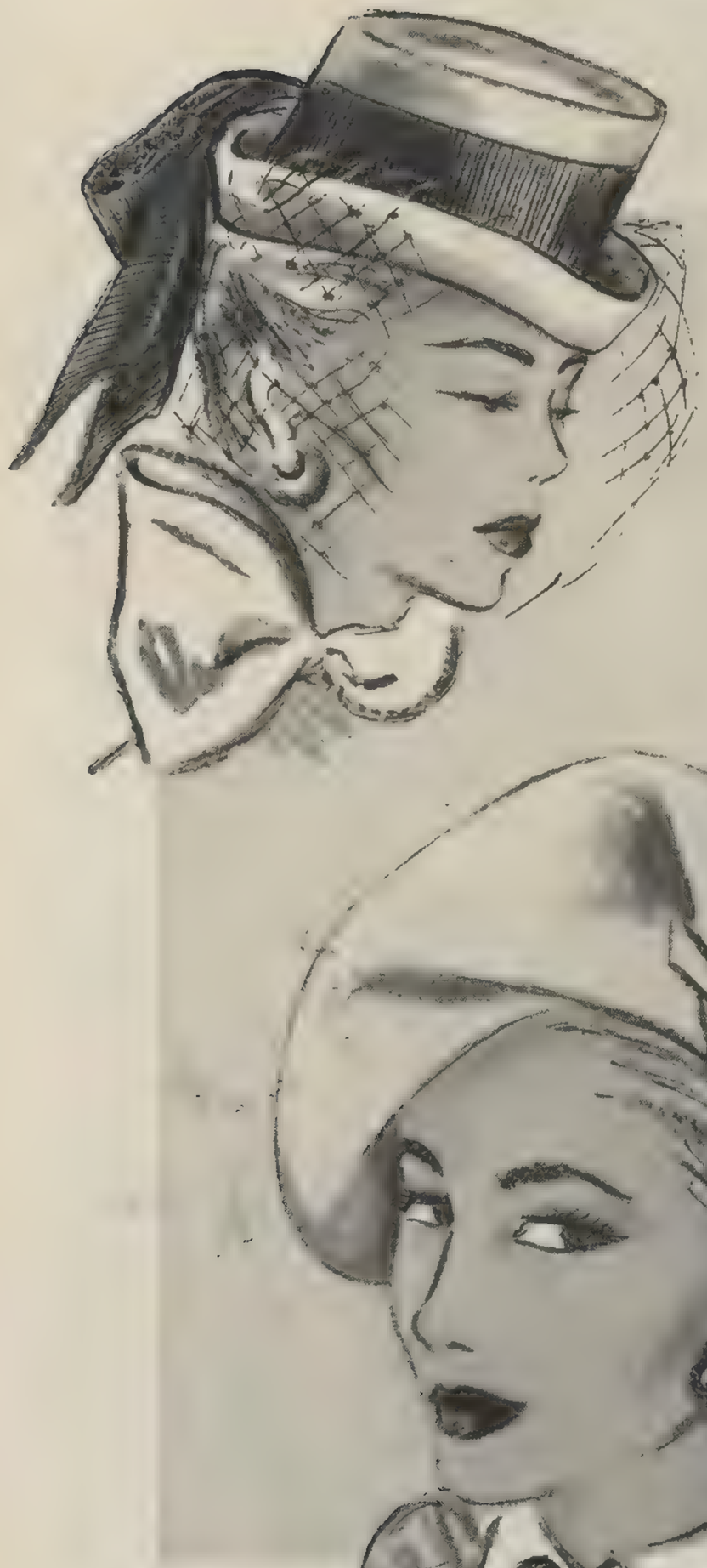

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RULES FOR "OKLAHOMA"

(Continued from page 195)

player has completed his first play it is a misdeal.

37. Should a player expose one or more cards, either accidentally or as part of incorrect melds, such cards become exposed and must be left face up on the table (*see 38*).

38. A player with an exposed card or cards may not discard another card until the exposed card or cards are formed into a meld or melds or discarded.

39. Should the deck be found incorrect, the hand in which the error is found is a misdeal; previous hands remain as scored.

40. Should a card be found faced in the stock or on the floor during the course of play, it is shown to all the players and then placed as the bottom card of the stock.

41. Should it be found that one or more players hold the wrong number of cards, after each has completed his first play, the Hand continues, but a player with the wrong number of cards is not entitled to a concealed-bonus.

VII. *Penalties*
(to be deducted from the offender's score at the end of the game)

42. Should a player in drawing from the stock see any card other than the one to which he is entitled, he is not allowed to meld on that particular play, unless:

(a) he can meld his entire hand and go out,

(b) the card he draws is either the Joker or the Queen of Spades, in which case he may make any meld he desires which includes that card.

The card illegally seen is shown to all the players and replaced in its proper position in the stock.

43. Should a player draw from the stock out of turn and see the card, he must show it to all the players, then replace it; penalty 50 points.

44. Should a player, when it is his turn to play, touch the discard pile (except accidentally), in such a manner as to expose one or more cards; penalty 50 points.

45. Should a player take the discard pile and place it in his hand before first properly melding the top card; penalty 250 points.

POINTERS FOR PLAY

If you already play Oklahoma, I believe you will do well to adopt these revised rules. Naturally, they aren't perfect, but they represent the considered opinion of a large group that plays the game regularly. If you want to play Oklahoma, you can learn the game from them.

First for a few pointers on play. There is the all-important choice of discard. In general you should discard a card that doesn't fit with the rest of your hand and hold all your combinations. But there are a couple of exceptions to this. If you have just taken the discard pile and the player in back of you is holding his entire hand, it behooves you to be careful not to give him a card that will help him. His last discard is certain to be safe, and any card previously discarded by him is also.

Sometimes after you take the discard pile you may want to put the next player out. For instance, the game is three-handed. The player in front of you is holding up his entire hand and the player in back of you is down to one card. Now if you deliberately put him out, you lose a hundred points to him, but you not only win the entire count of his hand from the third player but also you have saved a potential 250-point "concealed-bonus."

In trying to help the player in back of you, who may have more than one card, you should know how many cards he holds. If the number is four or seven, a "player" (card he adds to one of his melds) is likely to put him out. If he holds three or six cards a player is not likely to do much good, but a fresh card may do the trick.

The big thrill, not to mention biggest profit or loss, occurs when you try to play a hand for the concealed-bonus. If you are lucky enough to draw out, you are credited with the entire count of your hand plus the special bonus. If someone else is unkind enough to go out first, however, you are then stuck with the entire count.

There are two advantages in playing concealed. First of all, your hand is more flexible and your chance to draw out is always better if you hold up. Secondly, there is the bonus. The first disadvantage, of course, lies in the gamble you are taking. The second disadvantage is the possibility of combination play against you, since the other players don't want you to get that bonus.

Beginners have a tendency to take the discard pile far too often. My own rule is to take it only if I either gain a substantial meld or materially improve my play for out.

Beginners also worry far too much about one of the unpleasant possibilities of the game, namely, the chance of drawing the Queen of Spades and being stuck with it. I worry about it also, but I don't ruin my play for out merely to guard against it; nor do I hold up melds. Thus, suppose everyone else is down to one card and my hand is the Jack of Spades, Jack of Hearts, and two Threes. If I am fortunate enough to draw a Deuce I promptly meld it with the two Jacks. Now if I draw the Queen of Spades at my next turn, I am stuck with it. But if someone goes out before my next turn, and that often happens, I have melded thirty points and got rid of forty points; a total difference of seventy.

The number of points won or lost in a session of Oklahoma will average about fifty per cent. more than in a session of bridge. If you play bridge and are used to playing for some small stake such as a twentieth of a cent a point, and wish to play Oklahoma for a comparable stake you should play for a thirtieth. But there is no need for any stake at all. The game is fascinating enough so that you can have a thoroughly satisfactory time playing it without any financial interest.

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Yet each California Sherry is individual—and you should find much added pleasure in matching their personalities to your favorite appetizers and soups. Those labeled "sweet" or "golden" are heavy and luscious in body — their deep color beautiful in a glass. The medium-dry Sherries are somewhat lighter in color, with a perfectly delightful "sweet-dry" balance.

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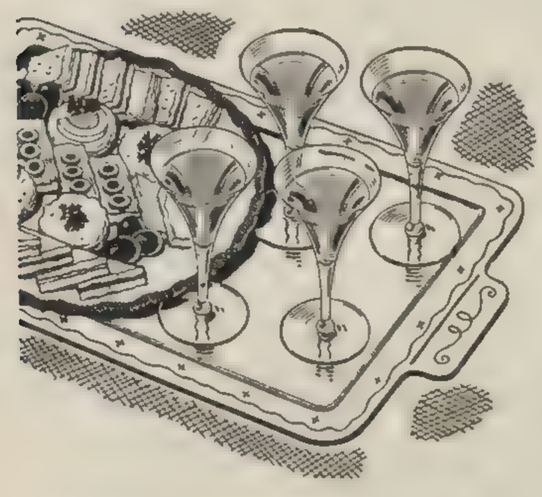

Since you Sherry lovers also vary in your individual likings, it is recommended that you conduct a taste-tour. Venture through our California Sherries and we growers promise you some rare pleasures.

We suggest, too, that you store away some of your favorites for future pleasure. You will find yourself well repaid as their greatness grows with age in the bottle.

And, if you'd like a Wine Cellar in which to do this, let us send you our *free* booklet telling you the easy ways to build and arrange one. Write Wine Advisory Board, 717 Market St., San Francisco 3.

A TALK WITH ROUAULT

BY JEROME SECKLER

THE tradition is that Georges Rouault, the great French painter, is the man whose address nobody knows. His closest friends, even Ambroise Vollard, his dealer, for years professed not to know it. Not that Rouault is unsocial, for he loves to go to little out-of-the-way cafés and discuss things with workers as they sip their wine. But as he told me—after making me promise not to reveal his address to anyone, "If people knew my address, I would find no time to paint."

After a two months' search, leading through a chain of the wary, I achieved the impossible...and even then I only had his telephone number. One of his daughters answered the telephone, and to my great surprise she said, "Certainly, you may see him any time you like."

Rouault lives in a large modern apartment house—a far remove from the early days when he was forced to wear the hand-me-down clothes of his master, Gustave Moreau. The daughter, a quiet, soberly dressed girl in her early twenties, let me in. She is her father's secretary and goes everywhere with him. While we talked she took notes on a stenotype machine. Rouault apologized for this and explained that he was making a compilation of things he had said, since he had sometimes been badly misquoted in the past.

The dining room was evidently also the living room. It was simply furnished...a table, chairs, buffets, a day bed. There were only two paintings on the wall, one by Rouault of the Nativity, and a portrait of him done years ago by a painter named Lehmann. On one buffet stood a large wooden Madonna, several centuries old.

Rouault greeted me warmly. For all his 75 years, he looks like a man in the prime of life. I saw that he was wearing no shirt under his jacket—simply a woollen jersey topped by a stiff collar and tie. Walking through the streets together several days later, he still wore the jersey—no shirt. His high-domed forehead, the distinctive forward angle of the jaw, the generous mouth were already familiar to me; I remembered them from a number of his paintings, though many are not labelled as self-portraits. His eyes are keen and alive, even merry, yet occasionally in moments of seriousness they have the brooding melancholy one feels in his pictures. His hands are compact and blunt—amazingly expressive; his constant, quick gestures communicate a sense of subdued excitement.

ROUAULT DURING THE OCCUPATION

His friends say that Rouault, a devout Catholic, is not much concerned with contemporary events. Yet, to me, he seemed quite aware of what was happening in the world. When I asked him how he lived during the Occupation, he told me that he had had nothing to do with the Germans, though they had destroyed some of his paintings and ceramics which they declared to be Jewish. "If you Americans hadn't come, where would we be?" he asked.

He was depressed by recent events, especially by the horrible potentialities of the atomic bomb. "I see the future chaotic and not very beautiful," he said, staring moodily at the table. "This frightful atomic bomb will explode the world."

He began to talk about the necessity of turning towards religion, always a favourite subject with Rouault. "To my mind it is necessary to achieve something beyond the material things of this difficult life. How is it that my paintings have a certain accent? Why aren't the same accents in those who imitate me? It is a question of my religion and spiritual values."

Many artists, especially the younger ones, have a tendency to ignore the public, to resent its general lack of understanding. But Rouault is deeply concerned about the barrier between the artist and the public. He criticized especially those intellectuals who pretend they understand art. "We are making an art which speaks not with words, but through the eloquence of form and colour. But the public can not really grasp its significance or understand the change of forms in painting or sculpture."

MOREAU, HIS TEACHER

Rouault reminisced about his early years, spoke with veneration of Gustave Moreau, who was not only his teacher but a father, a counsellor-in-life, to him. Moreau was a curious figure in French painting. Deeply religious and conservative in his own work, he influenced men like Rouault, Matisse, and Marquet, who were to develop in totally different and radical directions from their master, to be leaders in modern painting. "Gustave Moreau was a marvellous professor. Matisse and I very often had long discussions with him. It is always useful for students to listen to such discussions. He said to me, 'Truly, you love painting. I wish you luck. But you don't have to strain yourself like a drawn bow.' Before he died he made me take some oaths. One was 'Swear to me that you will never smoke.' Another, 'Swear to me that you will never destroy a canvas before turning it against the wall and not looking at it for several days afterwards, because then you will find there qualities unsuspected before.'

"When he died he left me as curator of the Museum of Gustave Moreau. At school I drew a great deal from the antique and copied the painters of the Middle Ages. We were given subjects for compositions. I always preferred the religious themes. Moreau liked my painting very much and I entered for the Prix de Rome. But I was never able to win. I always missed on the perspective.

"When I started painting I was 20 years old. I also restored old stained glass windows in the Batignolles [section of Paris]. I adored that work and was so happy doing it. Times were hard for me in those days. I had only one suit and one pair of shoes, the same for winter as for summer. Later on, I exhibited some extraordinary and fantastic things at the 'Independents.' 'Rouault has turned out badly,' people said. My work was poorly thought of in those days. In spite of that, I suc-

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20th Century-Fox stars, Cornel Wilde and Patricia Knight (Mrs. Cornel Wilde) on the sun deck of the S. S. Lurline.

PHOTO BY J. N. FREEMAN

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CRUISE CLOTHES FOR MEN

Cruises are back, and it behooves the men to have some pointers on what to wear.

BY WILLIAM POWELL

ONE of the favourite ways of spending a vacation in pre-war days was to go on a cruise, and if the rush to book passage on those West Indies cruises taken during the summer by the *Stella Polaris* is an indication, cruises are going to be equally popular in our post-war travel boom. Since the American Express Company took the initiative by chartering the yacht-like Norwegian *Stella Polaris*, so popular before the war for cruising to the North Cape, South Seas, Mediterranean, and around the world, I have no doubt, many other cruises will be announced.

Having taken the *Stella's* first cruise to the West Indies, I found out a great many tips that may be useful to you who will sail on tropical cruises. The temperature varies so little in the tropics that you wear the same clothes whether your trip is in July or January. Of course, in winter you do need heavier clothes for one or two days out of New York. Even if you're not going on a cruise, a lot of these "helpful hints" may do you a good turn if you sail southward on a ship of the Matson, Grace, Alcoa, or other line that sails through tropic seas.

The first question to confront you in planning your cruise wardrobe is probably "Do they dress for dinner?" Not always—but often enough so that you need a dinner jacket. Of course, a white one. Have your trousers of the thinnest black cloth you can find, wear a cummerbund, and soft or pleated turned-down collar shirt. Pumps are the ideal footgear (Brooks Bros. best bet).

Even on the dressiest pre-war ships it was the custom *not* to dress for dinner the first night out or the night before landing. The same holds good today. Nor need you dress if you've been ashore during the day, getting back to the ship late in the afternoon. But you are expected to dress for the captain's dinner or on other gala evenings that are sure to be scheduled.

During the day your garb will grow steadily more informal. Shorts are very popular but they should be well-made shorts and not just any old pair of boxing shorts or bathing trunks. If you don't wear shorts, you'll probably be in slacks of white cotton or linen. Very few flannels are worn—except just out of New York. Basque or sports shirts are good with either shorts or white ducks and a belt of striped suspender-type ribbon looks well with them.

A word of warning about shorts. Though they may be *de rigueur* on shipboard, there are many places where they are not at all appropriate. In Bermuda most men wear shorts during the day in their business and social lives. But their shorts are smartly cut and with them they invariably wear stockings rolled just below the knee. In Caracas, Kingston, or Havana you'll be conspicuous and uncomfortable if you wear shorts ashore. Remember these are cities, and even though they're in the tropics, men don't dress as they do in the country. You may say, "Oh, I don't give a damn—I'm going to be comfortable"—but you should give a thought to the good-neighbour feeling that is just as important to promote now as during the war. You may think it's pretty far-fetched to suggest that the wearing of shorts can impair international relationships. But seriously, wouldn't it irk you if you saw a group of Brazilians or Cubans walking around the downtown part of your city dressed as if they were at Coney Island? Besides classing them as just a bunch of yokels who didn't know better, you'd probably feel it was rather insulting to think they could wear any old rag in a town such as yours. On the *Stella Polaris* before we landed at Kingston the cruise director cautioned us that at the luncheon at the Myrtle Bank Hotel—one of the Caribbean's most de luxe hotels—you couldn't go into the dining room in shorts or without a coat. But one passenger—whether to be ornery or just from ignorance—appeared coatless and in a sloppy pair of shorts. They did let him in, however, which was exceedingly generous of them, if you ask me.

So with that little sermon off my chest, let's get to some other points to remember when collecting your cruise clothes.

Seersucker suits are a godsend—both on shipboard and ashore. It doesn't much matter what the salt air does to them, and the ship's laundry can do them up. Right here let me suggest that even though your ship advertises laundry service, it's well not to count on it too much. Fresh water may run low, one of the laundresses may be ill—so take a generous supply of linen.

Have at least three pairs of bathing trunks. You'll spend lots of time in the pool and it's awfully uncomfortable to sit around in damp trunks during the intervals when you're not dipping. You'll wear sandals a great deal aboard ship. Which reminds me—get a good pedicure before sailing. Your toes will be under close observation.

Even if you're used to going about hatless, remember you can't fool with the sun in the tropics. If you take long sun baths, you should wear a gob's cap, straw hat, or a handkerchief on your head for at least part of your exposure to the sun. And take headgear ashore. A perfect article is the Basque beret—hard to get now. The only place I found them—even in those beret-loving islands—was in Havana in a few of the Arcade shops facing Central Park. Those men on our cruise who wore berets were all pre-war travellers who had picked them up in the South of France, in Spain, or Italy.

When the hot nights really get going, most ships provide cots, made up like beds, placed on the top deck. It's a dormitory affair, one side for men, the other for women. So take along a good-looking pair of pyjamas for alfresco sleeping. And pack your smartest dress-

(Continued on page 204)

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CRUISE CLOTHES FOR MEN

(Continued from page 203)

ing gown. You'll need it going to the bathroom (for no ships have a bath for every cabin), for wearing to the pool or to the boat deck dormitory. One trouble about sleeping on deck in the tropics is that "the sun comes up like thunder." Many of the *Stella Polaris's* sleepers used eye covers to shut out the light. Those worn by some of the ladies were pretty fancy but men can get plain ones called "Black Knights" at Abercrombie & Fitch in New York.

Your hair will get very sticky with so much salt water (few ships carry enough fresh water for baths). Therefore, you'll find it useful to have an astringent hair tonic, and, if your scalp is apt to be dry, an oil hair dressing. Take a deodorant. Remember what those ads say about dancing under the tropic moon, only to have it all spoiled, et cetera, et cetera!

Even though you don't believe in sun lotions, you'll probably be glad many times if you slip one of those little white lipsticks in your change pocket. So much heat and salt water is likely to chap your lips or, what's worse, to produce fever blisters. Than which, I don't have to tell you, there's nothing more cramping to one's style.

In pre-war days you could often add to your wardrobe in the various ports of call. In fact, it was part of the fun to do so. When Cole Porter, Moss Hart, Monty Woolley, and I went around the world, we all used to go on shopping sprees at every stop. Moss went in for pyjamas and collected them from Tahiti to Zanzibar. Monty bought sandals—and even now wears them around his Saratoga Springs house. Cole wanted hats to fling around his pool so that sun-bathing guests could take their choice of a fez from Fiji or a Balinese cap. I pursued shirts.

Today, however, you can't count on picking up clothes. Bermuda does have a surprisingly good stock of Scotch sweaters and scarfs, and Kenneth Trimingham, the top clothier of the island, told me his recent buying trip to England had made him optimistic about future supplies. If you run low on shirts or shorts you can probably fill your needs at Kingston, Curaçao, or Havana.

The best buys on a West Indies cruise are not for the outer man, but for the inner. Liquor: A good stunt is to buy the local rum at each port—and in Bermuda get a bottle of Falernum—a syrup made especially to sweeten rum drinks. Then when you return home you can concoct your special version of a Zombie, using a little of each rum, lime juice, Falernum instead of sugar, along with a dash of that liqueur you bought at Curaçao. It's a novel way to celebrate your homecoming. Did I say "novel way"?—I meant to say it's a knockout.

A TALK WITH ROUAULT

(Continued from page 198)

ceeded. It was those who were logical and academic in their work who didn't have the right direction."

Rouault is a master not only of painting but of print-making, and his output as an illustrator, both in black and white and in colour, is staggering. "I illustrated, among other things, *Les Réincarnations du Père Ubu* for Ambroise Vollard," he said. "It was an enormous job, 126 plates, and took me 15 years."

Ambroise Vollard, who handled Rouault's work, very early recognized his genius, as he did that of other unknowns like Cézanne and Renoir. He staked Rouault and then proceeded callously to capitalize on him. The feud between them has become a legend of artist-dealer tensions. But if this relationship had its drawbacks, it also had its virtues, for Vollard insisted on huge quantities of work, and Rouault, with his keen integrity, put his heart into everything he touched.

Rouault went more deeply into the subject of Vollard, as though it were an obsession, yet he spoke of him with a humorous smile. "In my day there were only two art dealers who mattered, Vollard and Durand-Ruel. I worked for Ambroise Vollard for 30 years under very painful conditions. During this time I had a great many admirers and many people wanted my paintings. They called me 'The Leper' for this reason. When I was doing *Les Réincarnations du Père Ubu* they made a poem about me. It said Rouault was making shavings of gold. People said I was a hangman for work. I turned out so much work they called me 'the last of the trusts.'"

Rouault has lived through a period of great changes in art forms, has proceeded on his own path unmoved by these shiftings of his contemporaries. "I have never been in any of these chapels which people call surrealism, realism, expressionism, cubism. Corot once said, 'I paint what I feel.' For me it is the same thing."

At a time when many other artists have become keenly aware of political trends, Rouault maintains the older tradition of the artist's aloofness from political life. "In my time one was a painter, a sculptor. Artists did not occupy themselves with politics. That came second. First came painting. When someone asked you your political opinion you answered him, 'I am a painter.'"

Not wanting to overstay my welcome, I rose to go, but Rouault waved my apologies aside. "No, no," he insisted, "you haven't kept me from my sleep, and I do enjoy so much to talk."

As we parted I said to Rouault, "You know, you confirm what some critics have pointed out about your hatred for the present-day world and your love for the past."

"Yes," he answered, "I am a man of the Middle Ages. I am revived from the dead."

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6012

5988

336

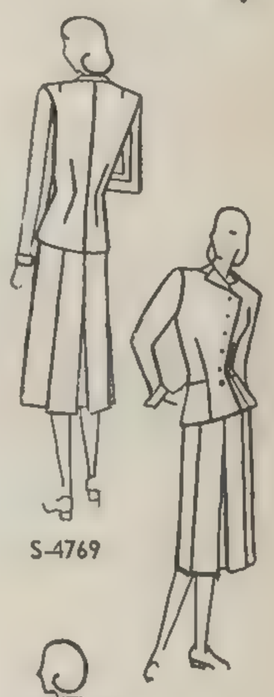
5995
5982

305

Other views of the Designs for Dressmaking which are shown on pages 161 to 165, and on the cover. As the clock goes: Vogue Design No. 5988, in sizes 12 to 20 (30 to 38). Vogue Couturier Design No. 336, in sizes 12 to 18 (30 to 36). Long-torso, Vogue Design No. S-4775, in sizes 10 to 20 (30 to 38). Wide box pleats, Vogue Design No. S-4769, in sizes 12 to 20 (30 to 38). Shirtwaist sleeves, collar and cuffs; No. 5996, which comes in sizes 12 to 20 (30 to 38).

S-4775

With a draped overskirt, Vogue Couturier Design No. 352, in sizes 12 to 20 (30 to 38). Vogue Couturier Design No. 357, to be seen on the cover; in sizes 12 to 18 (30 to 36). Couturier Design No. 335, in sizes 12 to 18 (30 to 36). Vogue Couturier Design No. 305, in sizes 12 to 20 (30 to 38). Long blouse, No. 5995, "Easy-to-Make," in sizes 12 to 20 (30 to 38). Pleated skirt, No. 5982, "Easy-to-Make," for 24 to 32 inch waist measurements. No. 6012, in sizes 12 to 18 (30 to 36).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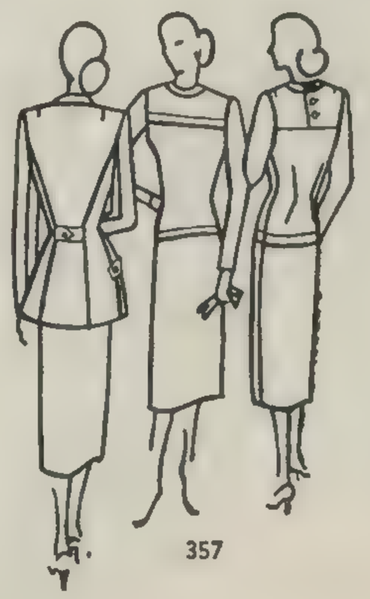
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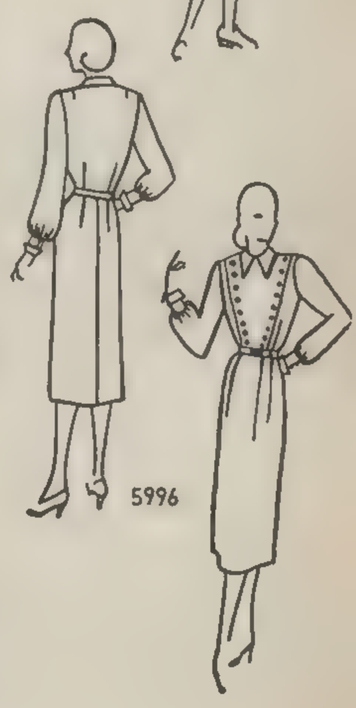
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WORLD OF SORROW

(Continued from page 169)

his authority. Dr. Gibilisco was furious and his authority, alas, seemed considerably shaken.

"The peasants pay no attention to us. They don't even call us when they are sick," he said, with the bitter and choleric tone of a pontiff denouncing a new heresy. "Or else they won't pay. They want to be looked after and not to pay for it. But they'll find out. You saw the fellow today who wouldn't call us? He went to Stigliano. He called you. Then he died, and it's a good thing he did."

On this point Dr. Milillo agreed, with moderation:

"They're stubborn as mules. Ah, yes. They like their own way better. We give them quinine and more quinine, but they won't take it. There's no cure for their mulishness."

I tried to persuade Dr. Gibilisco that I had no intention of setting myself up as his rival, but his eyes were doubtful and suspicious, and his anger did not cool.

"They don't trust us. They don't trust the pharmacy. Of course there's not a complete stock of drugs, but we can make one thing do for another. If there's no morphine, then we use apomorphine."

Gibilisco, too, was eager to display his knowledge. But I soon reached the conclusion that his ignorance was even deeper than that of old Milillo. He knew nothing at all and was talking at random. One thing he did know: the peasants existed merely in order that Gibilisco should visit them and succeed in getting money and food for his visits. Those on whom he laid his hands must pay for those who escaped him.

THE PRIVILEGE OF MEDICINE

The science of medicine was to him a privilege or *jus necationis*, a feudal right over the life and death of the peasants, and because his poor patients rebelled against this, he was devoured by a continuous and bestial rage against their tribe. If the consequences were not always fatal it was not for any lack of good intentions on his part, but merely because, in order to do a Christian to death with artistry, a smattering of science is necessary. The use of one medicine rather than another was indifferent to him; medicines he neither knew nor cared to know, regarding them simply as weapons for defending his privilege. A warrior may arm himself, in order to be feared, with what weapons he chooses: crossbows, swords, scimitars, pistols, even Malayan daggers.

Gibilisco's privilege was a hereditary one; his father and his grandfather before him had been doctors. His brother, who had died the previous year, was, as a matter of course, the druggist. There was no one to take over the pharmacy and it should rightly have been closed. But through the offices of a friend at the prefecture of Matera, permission had been obtained to keep it open for the welfare of the local population, until its reserves of drugs should be exhausted. In charge were the druggist's two daughters... who had not studied pharmaceuticals and could not be licensed to dispense poisons. The reserves, of course, would never come to an end; some powder or other would replenish the half-empty boxes, and there would be less danger attached to an error in measuring out the prescriptions. But the peasants were stubborn and mistrustful. They would go neither to the pharmacy nor to the doctor; they did not recognize the feudal right. And malaria, quite rightly, killed them off.

THE HANDSOME SERGEANT

I found out something about the gentlemen who were strolling about or sitting silently on the wall. The glittering sergeant of the *carabinieri* passed by. He was a handsome young fellow from Apulia, with pomaded hair and an unpleasant face, dressed in a close-fitting, narrow-waisted uniform and highly polished shoes, perfumed, always hurried and disdainful. I had little to do with him; he looked at me from a distance as if I were a dangerous criminal. He had been here three years, they told me, and already he had salted away forty thousand lire. He earned ten lire at a time by the prudent assertion of his authority over the peasants. His mistress was the midwife, a tall thin woman, slightly twisted to one side, with large, bright, languorous, romantic eyes, and a long rectangular face. She had the air of being constantly busy, and her speech and gestures were sentimental and overdone like those of a small-town café singer. The sergeant stopped for a moment to talk to the mayor, his right-hand man in civilian circles. I was to see them often in lengthy and mysterious consultation, perhaps upon the best means of keeping order and increasing the majesty of the law. Then he walked away, looking straight through us, and went toward the house of his mistress.

Or perhaps he went instead to the beautiful *maffiosa*, the woman bandit from Sicily, who lived in forced residence in the house behind the midwife's. She was a splendid creature, dusky and rose-coloured, whom no one ever saw because, in accordance with her native customs, she hid her beauty indoors and, the better to shield her modesty, she managed to go only once a week instead of every day to sign her name at the town hall. The sergeant, it appeared, paid her court in a manner as gallant as it was threatening. Although the chaste Sicilian was reputed to be invincible, and rumour had it that many a man in Sicily was ready to defend her honour, her veiled beauty was hard put to it to withstand the power of the law in person.

THREE GENTLEMEN IN BLACK

The three gentlemen in the middle of the square, wearing old-fashioned black double-breasted waistcoats and smoking silently with an air of mournful dignity about them, were land-owners. And the slender old man with an intelligent face, standing alone, was Mr. S., a lawyer and the richest man in the village, a good man with an air of melancholy tinged with mistrust

(Continued on page 208)

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WORLD OF SORROW

(Continued from page 207)

and scorn of the world he had to live in. His only son had died the year before, and from that day on his beautiful daughters, Concetta and Maria, had not set foot outside the house, not even to go to mass. It is the custom hereabouts, at least in the upper class, for girls to stay shut up three years for the death of a father and one for that of a brother. The old man with a long white beard hanging down over his chest, next to the lawyer, was the retired postmaster, a crony of Dr. Gibilisco. His name was Poerio, and he was the only survivor of a branch native to Gagliano of the famous patriot family. He was deaf and very ill; unable to pass water and extremely thin. He seemed very close to death.

These bits of information were furnished me by P., a cheerful young lawyer who had joined our group. He told me right away that he had taken his degree a few years before at the University of Bologna. Not that he was a studious boy or was consumed by professional ambition. Quite the contrary. But an uncle had left him his house and lands on the condition that he study at the university, and this was how he came to go to Bologna. Those student days had been the great adventure of his life. After he had taken his degree and come back to the village to enjoy his inheritance he had married a woman older than himself and found himself unable to get away again. All that he did the whole day long was to try to continue his student life in these peasant surroundings. How was he to while away his hours and days? With card games, gambling for drinks, chatting in the square, and evenings spent in various wine cellars. He had lost most of the money left him by his uncle at gambling while he was still at Bologna, before it was really his; now his lands were mortgaged, his income meager, and his family growing. But he was still a student at Bologna, rakish and gay. The noisy fellow on the other side of the square was his companion at drinking and cards, the substitute school teacher. This evening he was quite drunk, and such was his usual condition from early morning through the day. But he carried his wine badly and soon became choleric and quarrelsome. When he held forth at the school his shouting could be heard from one end of the village to the other.

ARRIVAL OF THE MAIL

All of a sudden everyone rose and moved toward the post office. The old letter-carrier appeared on the crest of the road with the sack of letters and papers that he fetched every day with a mule from the crossroad at the Sauro river where, after a series of jolts and hairpin turns, a rattling bus deposited travelers from faraway Matera to the Agri valley. To the post office, then, went all those who had crowded the square, to wait for Don Cosimino, a keen-faced hunchback, to open the sacks and distribute the mail. This was the evening ceremony, which no one ever missed and in which I, too, was to participate every day the year around. The little crowd waited outside while the mayor and the sergeant, with the excuse of official business, went in and looked with curiosity at everyone's letters. On this, my first evening, however, the mail was late. Night was falling and I was not allowed to stay out after dark. I saw the priest arrive, limping, a thin little man with a large red rosette on his hat. No one greeted him. Then I really had to go. I whistled to Barone, my dog, who frisked ahead of me, in ecstasy over the new smells of the dogs, sheep, goats, and birds of his new home, and walked slowly up toward the widow's house.

The Fossa del Bersagliere was filled with shadows, and darkness shrouded the purple and black mountains that on every side embraced the horizon. The first stars were out and beyond the Agri shone the lights of Sant' Arcangelo and, farther away and barely visible, those of some other village, Noepoli, perhaps, or Senise. The path was narrow and in the doorways the peasants sat among the enveloping shadows. From the dead man's house came the wails of women. An indistinct murmur spun around me in wide circles; beyond lay a deep silence. I felt as if I had fallen from the sky, like a stone into a pond.

PREJUDICE—A POST-WAR MENACE

THE AMERICAN BROTHERHOOD ASKS US ALL TO HELP COMBAT IT

We can not afford a divided America. But there are danger signs—surveys show a rise in racial and religious antagonism in this post-war period.

These antagonisms are anti-American and serve only to make America seem weak in the eyes of the world. To combat these antagonisms, the American Brotherhood asks us all to help. Asks every citizen to do three things.

One, to isolate and quarantine group antagonism. (Don't stand by without protest listening to someone run down a neighbour's race or religion.)

Two, guard ourselves and our family against the infection of racial or religious prejudice. (Don't spread prejudice now any more than you would have spread enemy rumours during the war. It's just as dangerous.)

Three, work in the community, work for understanding between churches, between businesses, between trade unions; don't limit this work to the church or union which carries before it the pronoun *my*.

Vogue's 12th Prix de Paris Thesis Topics

This is the home stretch in Vogue's 12th *Prix de Paris.* By February 15th all of you who have answered the four quizzes will be notified whether you are eligible to submit a thesis. When you receive your notification, choose one of the subjects listed below, and write about it in approximately 1500 words. Mail your thesis to: Vogue's *Prix de Paris* Director, Vogue Magazine, 420 Lexington Avenue, New York 17, New York, before midnight March 1st.

Thesis Topics

1. After studying the January 1 issue of Vogue, plan another Travel Issue, with accent on Summer Travel. Indicate space for features and fashion; write a theme article suitable for a travel lead.

2. Discuss the treatment of Vogue's features on the theatre; tell whether or not you like the current manner of presentation, and why. Discuss critically any recent play you have seen, and suggest a new way of presenting it in Vogue.

3. Study with care a non-fashion presentation in a recent issue of Vogue and, after having distilled from it the central theme or point, suggest several practicable variations or different methods of presentation of this idea and develop one of them.

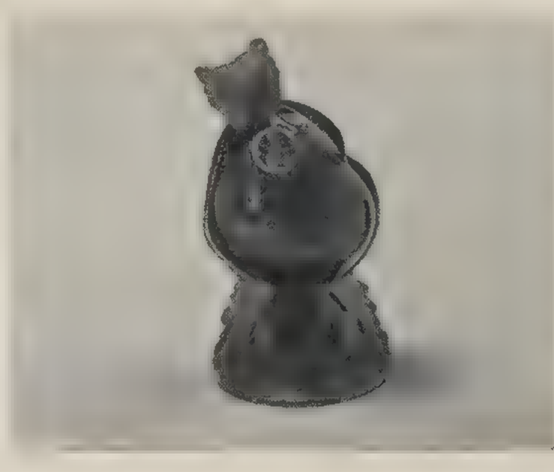
4. Discuss the 1947 Americana Issue of Vogue (February 1): Tell whether you believe the two themes, as stated on the cover, interesting to your age-group. Suggest changes, additions, or deletions in the coverage of these two themes; or, outline a completely new Americana attack.

5. Plan a complete store promotion for Vogue's Designs for Dressmaking, shown on Pages 160-165. Indicate suggested copy, window displays, posters, et cetera. Work out details of entire plan as carefully as you can.

DISCOVERIES IN BEAUTY

For sensitive skins, Kathleen Mary Quinlan makes a new night balm called "Precious Night Oils." These oils could be to you what baby oil is to a baby: just as gentle, non-irritating. What's more, it won't come off on the pillow! Franklin Simon.

Not news, but timely, is Renoir's handsome little heart-shaped bottle of "Chi-Chi" to brighten up a dressing table. This almost-made-to-order Valentine present has a light, rather giddy fragrance—and a fine lingering quality. At Altman's.



"Kim," a new French perfume by Jean D'Hennery, is making its début in this country. Has a gentle, many-flower fragrance—makes one think of a bouquet held in a white-kid-gloved hand. If you lean toward the soft-and-sweet, Saks Fifth has it.

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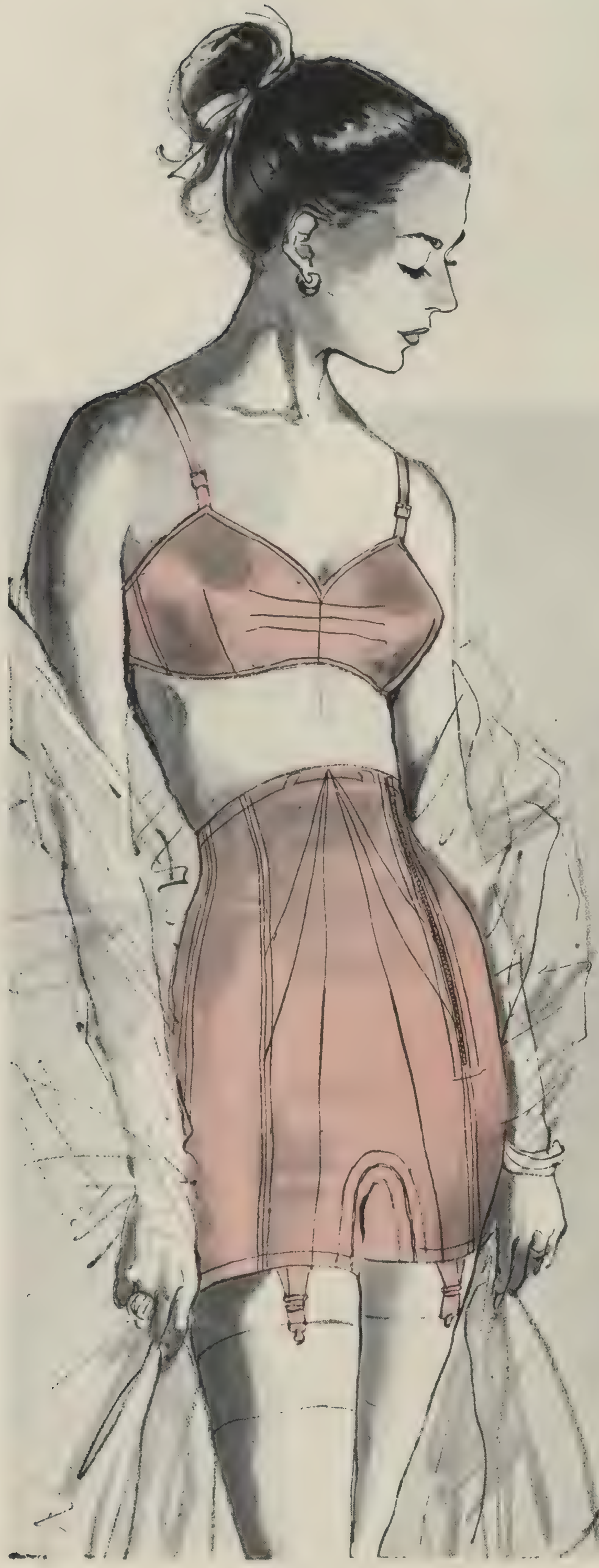

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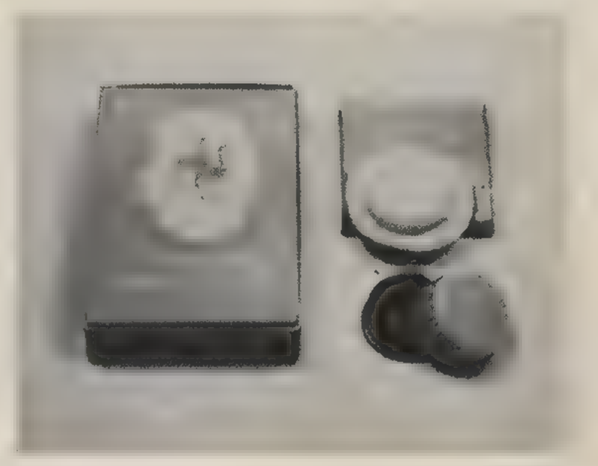
Dorothy Gray's cologne and dusting powder combine is called Nosegay. A very appropriate name in view of the Valentine season. We loved the powder box's sturdy plastic top—no amount of bath-splashing could hurt it. Bonwit Teller.



To further a discreet use of colour on the face—Dermetics has a new bit of beauty hocus-pocus called Automatic Rouge-in-Puff. The tiny cushion of velvet sifts rouge to your skin in controlled quantities. Dermetics Salon has it.

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ENTERTAINING RUSSIANS

(Continued from page 167)

Here are eight of Mr. and Mrs. Schlee's star Russian recipes:

PIROJKI

Hot appetizers made of small, thin pancakes stuffed with chopped meat.

To make the pancakes, mix together:
2 cupfuls of flour
2 cupfuls of milk
2 eggs, beaten
1 tablespoonful of butter
Salt

To make the filling; take:
1 pound of chopped roundsteak
½ pound of butter
2 or 3 eggs
Parsley

Fry the meat in the butter, then cool. Hardboil the eggs, then chop and add the parsley. Mix with the meat.

Put about a tablespoonful of the filling in the middle of each pancake, and fold the pancake. Dip in egg and bread crumbs, then fry in deep fat.

LOBSTER À LA RUSSE

Make a cucumber boat for each person by cutting small or medium-sized cucumbers in half lengthwise and carving out the pulp.

Fill the boats with celery and boiled lobster cut in small pieces and mixed with Russian dressing. Sprinkle lightly with dill and serve ice cold.

VEGETABLE BORSCHT

Make this borscht in two parts; combine them just before serving.

First, make a bouillon of carrots, turnips, celery, and onions. Cook for about 1½ hours. Strain. Then add shredded cabbage.

Second, combine:
Thin slices of beets and carrots
2 cans of tomato sauce
Sugar
Salt

Cook over a slow fire. Do not allow to boil. Then, combine the two mixtures, stir, and serve.

KURNIK
Russian chicken pie

To make the filling mix:
Sliced meat of one boiled chicken in white sauce
2 sliced mushrooms cooked in sour cream
3 hardboiled eggs, sliced
4 cupfuls of rice boiled with milk

To make the dough, mix:
1 pound of flour
3 egg yolks
3 tablespoonfuls of sour cream
½ pound of butter
A very little salt and sugar

Put the meat and the dough in a round casserole, in alternate layers, starting with the dough. Bake 35-40 minutes.

BEEF À LA STROGANOV

2 pounds of sirloin steak
1 pound of mushrooms
3 tablespoonfuls of butter
1 teaspoonful of mustard
Salt, pepper to taste
1 tablespoonful of flour
½ cupful of sour cream
2 cupfuls of stock or water

Cut the steak in long narrow strips and fry (in butter). Fry mushrooms in sour cream and add to meat. Make a sauce of the flour, butter, mustard, and stock. Pour over meat and mushrooms. Bake in oven for 20-25 minutes. Just before serving add a little more sour cream.

Sometimes Parmesan cheese is sprinkled over the baked meat which should then be put back in the oven just long enough for the cheese to crisp.

FRANKFURTERS À LA VALENTINA

Boil the frankfurters until almost cooked. Peel them, cut each in three parts.

Make a sauce by melting a little butter over a slow fire. Add mustard, a little sugar, and stir. Add chili sauce and stir again. Add cream and a little salt.

Put the frankfurters in the sauce, cook over a slow fire 5 or 10 minutes.

With the frankfurters, the Schlees like to serve wild rice and string beans.

(Continued on page 221)

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SKIING IN CALIFORNIA

(Continued from page 181)

the women dress in gay prints or full cotton skirts and starched blouses. Everyone plays bridge, gin rummy, poker, or goes dancing at the Sugar Bowl night club, a chalet just a few steps from the Lodge.

There are two important races to attract skiers. This year the Swiss team is coming to compete in both; the Vanderbilt Memorial Trophy on April 5th and 6th; and the famous Silver Belt Giant Slalom, the week end of April 19th and 20th. The Ski Club of Great Britain is holding a competition at the end of March in the Sugar Bowl. The last important event of the season at Sugar Bowl is the "old-timers slalom" with Courtland Hill (Jerome Hill's brother) in a derby carrying an old black umbrella and passing out the prizes.

YOSEMITE VALLEY

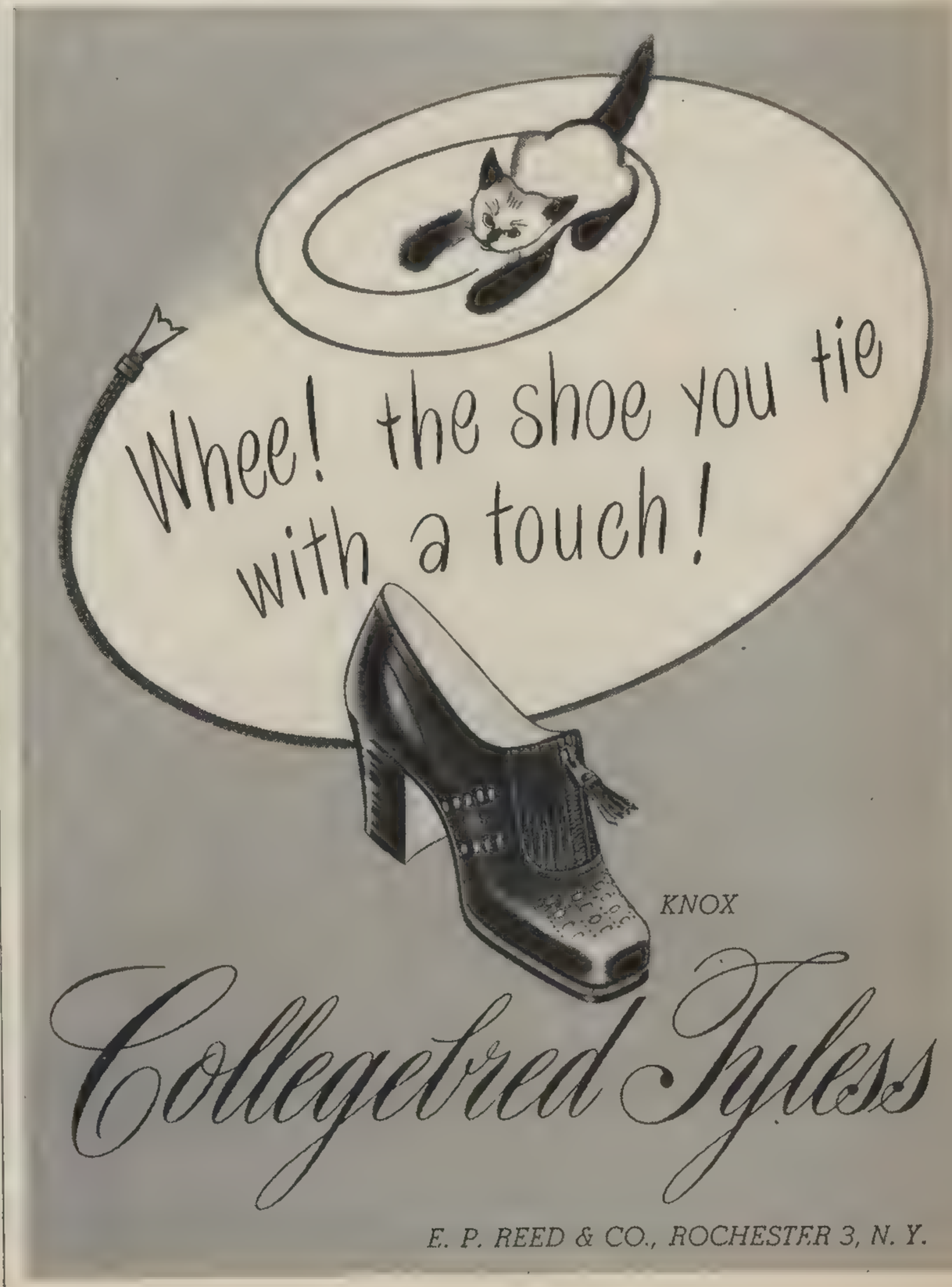
Yosemite Valley is a five-hour drive from San Francisco. Although the valley itself has no skiing, it offers its guests ice-skating, ashcan sliding, and a mile-a-minute toboggan ride. *Skiers* leave Ahwahnee Hotel or the comfortable but more primitive Yosemite Lodge on the floor of the valley, to go by motor each morning to near-by Badger Pass. There is an attractive lodge at Badger Pass, for luncheon and tea. (Lorin Trubschenck has the headquarters for the famous ski school started here by Luggi Foeger.) Sleds take the skiers up a thousand feet. The runs down, however, are not very precipitous or exciting. But it is the crazy feeling of the Number One Run that calls the old Yosemite fans back year after year. Or perhaps the lacy spray of Bridal Veil Falls against the cold grey rocks; a crimson spray of red bud in full bloom against the snow; the stature of Glacier Point with its sheer drop to the snow; or the roar of Yosemite Falls.

The really good skiing around Yosemite is in the back country. Trips to Ostrander Lake, Mt. Hoffman, or Horse Ridge are for the ambitious who like to feel their skis on their shoulders. Their reward is a superb view of the Sierras, and, depending on conditions ...a beautiful run home.

MINERAL KING

Midway between San Francisco and Los Angeles, in the Sierras, is a short alpine valley formed by glacier action from eleven mountain peaks. Three of these peaks rise nearly 5000 feet above the valley floor at Mineral King and the others vary between 1800 and 3000 feet in elevational rise. The western ski world is looking eagerly to this area which will undoubtedly be an expert skier's paradise with the promise of a run of crests and saddles; four

(Continued on page 221)



ENTERTAINING RUSSIANS

(Continued from page 219)

PLUM SOUFFLÉ

10 egg whites
About a dozen stewed plums
Sugar to taste

Chill the egg whites in the refrigerator, then beat hard. Put the stewed plums through a sieve, add sugar, then mix gently with the egg whites. Pour the mixture in a casserole and bake in the oven until it rises (in about 25 minutes). Remove from oven as soon as it has risen, or it will fall.

PASHKA
Russian Easter dessert

5 pounds of cottage cheese
1 pound of sweet butter
1 pint of sour cream
1 pound of granulated sugar
1 pound of powdered sugar
12 egg yolks
2 vanilla beans
½ pound chopped sweet almonds
½ pound candied fruits
Optional: ½ pound of raisins or currants
½ cupful of light Jamaica rum

First, cut vanilla beans into small pieces, grate, then mix with granulated sugar. Add butter and blend thoroughly.

Second, mix egg yolks with powdered sugar. Then combine these first two mixtures.

Third, force the cottage cheese through a strainer, then add it to the prepared mixture. Add sour cream, then stir till smooth. Then add and mix well all the rest of the ingredients.

Fourth, put a wet napkin or piece of cheesecloth in a wooden mould. Pour in the mixture and keep under press in a cold place for 24 hours or longer.

SKIING IN CALIFORNIA

(Continued from page 220)

miles of a tremendously fast, uninterrupted run on skis. Last summer, Hannes Schneider, Luggi Foeger, and Courtland Hill made a survey of all the western ski areas, and agreed that Mineral King will offer the finest skiing of any place in the West, once it is properly developed. The California Ski Association has formed a committee to determine as efficiently as possible, ways and means of opening Mineral King for winter sports. This spring, skiers must pack-in, as there are no living accommodations.

There are many skiing plans for the Sierra Nevadas, many old fables told about them. The most famous legend concerns one "Snowshoe Thompson," a Norwegian who volunteered in 1856 to carry on with the Pony Express work through the winter. Prior to that time the gold miners and lumber workers around the Ebbetts Pass area were snowed in tight from December to April. He was granted permission to plow his weary way between Genoa and Hangtown (now called Placerville), on a pair of snowskates—a boon to the miners and lumbermen, also proving that Mr. Thompson must have been quite a stalwart fellow.

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TEA-TABLE TALK

BY DOROTHY THOMAS

If the Battle of Life has its truces, I'm sure that one of them is tea.

The Chinese, who have the last word on everything, have this to say about tea: "The first cup of tea moistens my lips and throat. The second shatters my loneliness. The third causes the wrongs of life to fade gently from my recollections. The fourth purifies my soul. The fifth lifts me to the realm of the unwinking Gods."

Tea does all that and more for me. Whenever I don't know what to do about a situation, I make a pot of tea. A great many people must feel this way; I remember a very unemotional maid of ours who, whenever any of us was upset about anything, always said firmly: "I'll fix you a pot of tea, ma'am, it'll revive you up."

One of the nicest things about tea is the elasticity of the hour. It gives you such an unhurried feeling to know that any time between four and six will do. Tea drinkers are invariably talkers, which means that cup after cup goes down as the talk goes round.

If the tea is properly made, the brand is not so important. I like a fairly strong, full-bodied, scented tea—especially for breakfast, to call me back to the struggles of the day. My taste runs from a tarry, smoky Souchong to a spicy Earl Grey's mixture, with occasionally a Chinese Jasmine put out by a good house. But of course with tea there are moods....

I grow sentimental when I recall all the places I've drunk tea in. I was probably five years old when I was first permitted to have "white tea"—milk just tinged with tea—in the sewing room with my mother, grandmother, the family seamstress, and "Susy," the dressmaker's dummy....And then there was tea in a pink and gold parlour which was usually roped off from the rest of the house by wide pink and gold ribbons stretched across its doorway....I received my first engagement ring at the old Waldorf. It was surreptitiously slipped under the tea-table to me—while the Other Man was ordering whiskey and soda....

Picnic Teas were fun. I can see shafts of sunlight sifting down through the trees, and smell the scent of pine and pennyroyal mingling with that of the denatured alcohol in my picnic kettle.... Then there was Tea after the Hunt. I must admit at once—I never hunted. But many a hunt I've followed from Albemarle to Westbury; sometimes in a car, sometimes carrying my grandfather's gold-headed walking stick, sitting on fences at the nearest "check" waiting for the riders to gather. And I was always there at the finish—by the fire, behind a vast array of silver tea things, pouring rum into cups and noticing how the County men all had legs like circles.

(Continued on page 223)

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TEA-TABLE TALK

(Continued from page 222)

And if you think I'm not practical, let me remind you that even learned psychologists say we are at our lowest ebb of the day at 4 P.M. Isn't it sensible to do something about it? Think of all the Britishers in factories and drawing rooms and offices drinking their tea at four "with effortless punctuality." The Tommies get their tea in the army too—even though they don't go as far as the Turks, who, according to Lawrence of Arabia, stop fighting to enjoy their afternoon coffee.

English queens brew their tea in homely earthenware pots; they know that metal has an adverse effect on the tea leaves. However, if you must, it is safe to pour your tea off into a second pot of silver, brass, or copper. But be sure to *brew* it in a china or crockery pot that has been previously warmed. Use one teaspoonful to the cup. Let it steep from three to five minutes, stirring occasionally. Longer brewing brings out tannic extract and impairs the flavour.

Good tea can not be made from flat, warm water. Never use water that has been standing in the kettle. It must be freshly drawn from the spigot and freshly boiled when poured over the leaves. To assure hot tea for talkers or late comers at even the smallest party (and tea parties should be small) it is important to have an alcohol or electric gadget for boiling water right on the tea tray. *Boiling water! Boiling water! Boiling water!* Hum that to yourself, please. It is the first essential in tea making.

Tea that stands is flat and dead. It should be drunk the instant it is poured. Iced tea should not be allowed to stand in the refrigerator, but made just as hot tea is made, poured instantly over ice cubes, and served at once. Nor can tea be kept in a thermos bottle. It tastes like poison. So if you want to carry tea on a picnic—don't. Carry some sort of gadget that will make it possible for you to boil the water and make your tea on the spot. If this is impossible, drink lemonade or coffee—but don't desecrate tea by trying to make it in advance.

What most people don't realize is that orange pekoe (peck-o, the experts say) is merely the trade name of a black tea that designates the size of the leaf and has little to do with quality. It might be a very fine tea or a very poor one—depending upon where it was grown and how it was manufactured. This is true of all kinds of tea—Kemun, Formosa Oolong, Assam—each ranges all the way from Heaven to Hell depending upon the way it has been cured and blended. That is why the name of the manufacturer or distributor is so important. One tea merchant may put out an exquisite Young Huson or a strong, full-bodied English Breakfast, and another

(Continued on page 224)

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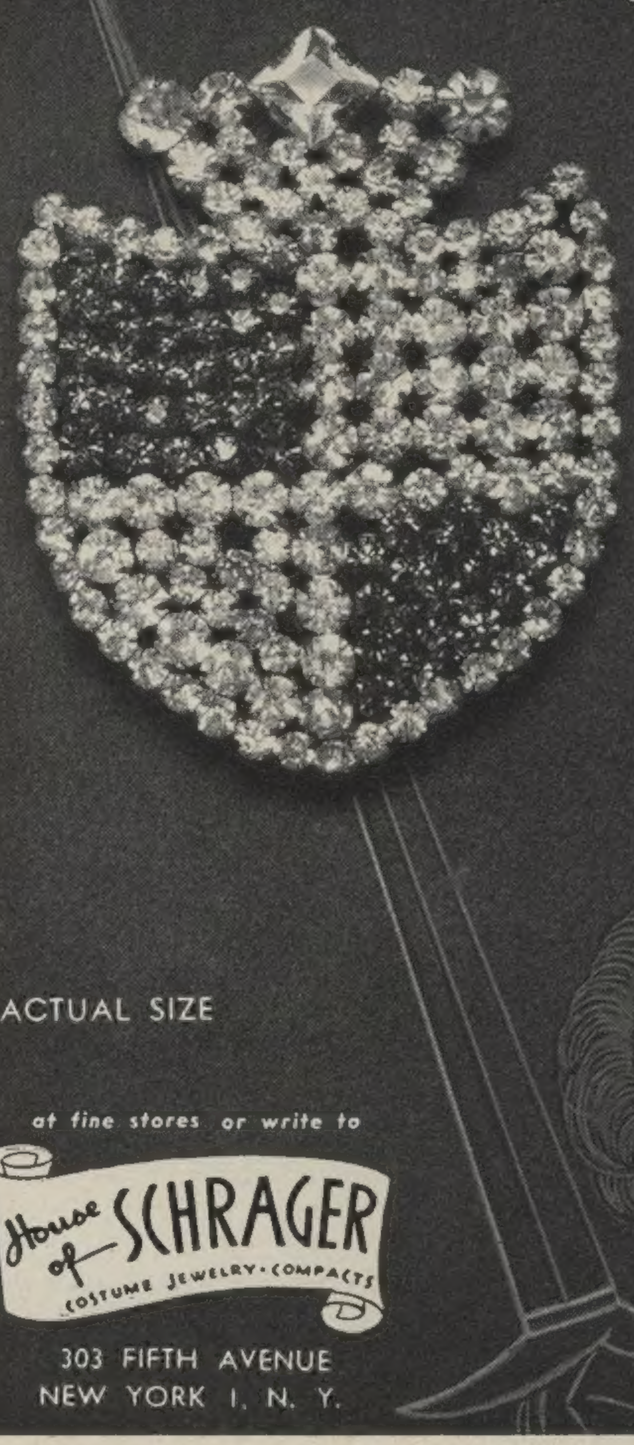

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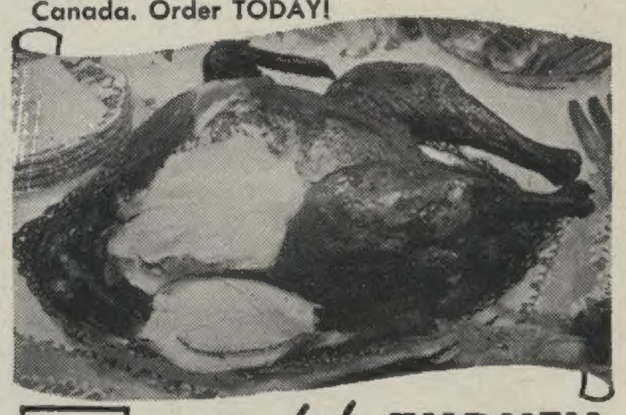

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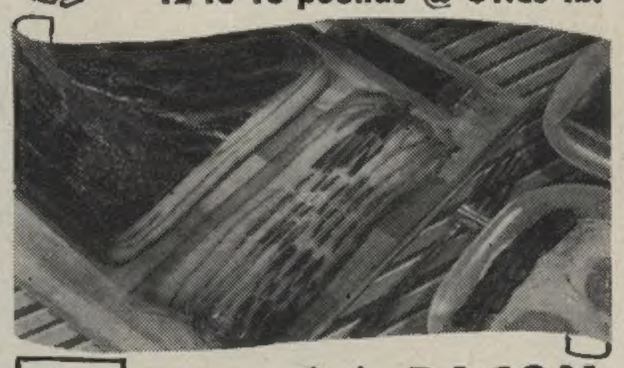

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TEA-TABLE TALK

(Continued from page 223)

merchant give you a tea with the same name that tastes like hay.

You may appreciate the strong, tarry tang of a $10-a-pound Lapsang Souchong, or the dry bouquet of a $15-a-pound Darjeeling. But most housewives are unaccountably thrifty when it comes to buying tea. (After all, there are 200 cups of tea to a pound.) However, an inexpensive tea made exactly right is better than a grand tea made incorrectly.

The average grocery store tea available today can take plenty of doctoring in the way of spices and flavouring. A dash of cloves or a few mint leaves added to the pot before the boiling water is added, adds piquancy to run-of-the-mill tea. For average green tea, lemon is good. Milk (never cream) for black tea. Milk and sugar should be put in the cup first, then the tea added. On bitter cold days—or if you have a cold—there is nothing like a dash of whiskey or brandy in your cup of tea.

Afternoon tea should be accompanied by the simplest refreshments. Bread and butter, cut wafer thin in narrow strips, is perfect. You might add a little honey. Or make crunchy watercress or cucumber sandwiches. The plainest cookies are best. Remember, the tea's the thing.

The principal ingredient of tea is "te" or "theine" which acts as a stimulant to the reflex centres of the spinal cord enabling the muscles to contract more vigorously without a "secondary depression." (No hangover.) This is why armies give tea as a regular beverage to soldiers in the field. It is light and easy to carry, and was especially useful to our troops in Alaska and Iceland.

In New York City there are several places where it is possible to get good tea. I trust the Waldorf, the Plaza, the Gotham, and the Ritz but it is shocking that in some otherwise quite respectable restaurants you get tea that would throw any tea lover into a temper.

Also I would like to take up the matter of pouring with all Maitres d'Hotel. No waiter or captain should be permitted to pick up a teapot and pour. Pouring is a very intimate matter. Besides being graceful, becoming to a woman, it is a courteous and hospitable gesture. Pouring is part of the ritual of tea, even in a restaurant.

By the way, there is one New York hostelry where excellent tea can be found—the Municipal Lodging House. There, due no doubt to the Irish-Tammany hangover, they make good, strong, red Irish tea. It is served in what looks like a shaving mug, it's true. But it's Tea that is Tea. It is good to know that there, where the homeless get a lodging for the night, their dreary way is cheered by a cup of decent tea.

And that leads us to the greatest of tea lovers, Doctor Johnson, who was properly indignant when it was proposed, as an economy measure, to take tea from alms-house tables: "Do not rob the poor of tea. Let them have that small amelioration which serves as gilding for life's bitter pill."

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selected group of world-renowned craftsmen. Each procedure is a hand-
process combining the highest artistic feeling and color technique
with century-old French traditions. Only Bianchini Fabrics are
Fiberset* to check shrinking, sagging and stretching.
They are identified by their Fiberset tag.
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